

# MUSICAL AMERICA

Vol. XX. No. 14

NEW YORK

EDITED BY

*John C. Freund*

AUGUST 8, 1914

\$2.00 per Year  
Ten Cents per Copy

## EUROPEAN MUSICAL LIFE PARALYZED BY WAR; PROMINENT ARTISTS INVOLVED IN CONFLICT

*Difficulty in Effecting Transportation for Hundreds of Concert and Operatic Stars now Marooned Abroad, Threatens to Postpone American Season — Managers Predict that United States Is Likely to Be Visited by a Great Army of Musicians if War is Protracted*

WITH a war, the enormity of which cannot yet be adequately estimated, raging the length and breadth of Europe, the coming American music season promises to be seriously affected.

While no definite information has been obtainable it is safe to assume that the war has broken up such foreign music festivals and similar activities as were under way and caused the cancellation of those that were planned. The Wagner festival at Bayreuth has been in full swing for some days and festivals were planned for Salzburg, Munich and Dresden.

Unless the portentous conflict can be ended within a month or thereabouts, or unless some manner of transporting to this country the great numbers of operatic and concert stars now abroad for vacations or Summer engagements it becomes well nigh impossible to determine how the issues can be met, how the activities contracted for can materialize—in short, how musical performances of such unparalleled excellence as have been enjoyed here for years can be provided next Winter.

Many of the foremost artists now scattered through the belligerent European countries are Americans. The principal difficulties confronting such are the possible inability of securing transportation to this country, the hardships and deprivations likely to accrue from a lack of necessary funds and the effects of the harrowing nervous strain inseparable from such conditions as those in which they are likely to find themselves. To be sure, the prospect will be brightened if swift governmental assistance is provided.

In the case of foreign male artists, however, matters are likely to be gravely complicated through enforced obligations to their respective governments and the almost inevitable summons to arms. By the process of drafting the Metropolitan, Boston and Chicago opera companies are menaced with the irremediable loss of some of the finest artistic props, as well as a large percentage of their choristers. A similar peril may naturally befall concert singers, pianists, violinists and orchestral conductors. At the present writing Italy is not yet involved in the conflict and should that country succeed in maintaining its neutrality many of the most prominent opera stars may yet succeed in reaching America unscathed.

Only the scantiest information concerning the possible whereabouts of artists or the likelihood of their detention is at present obtainable. The majority of New York concert managers are completely in the dark as to what the future may bring. At the offices of the Metropolitan Opera House similar



Some Operatic and Concert Celebrities Who, It Is Feared, Will Be Called to the Defense of Their Countries in the European War Now Raging

uncertainty prevails. Whether the German, French and Italian contingent can return unmolested and hence whether the opera season is a possibility are questions that cannot be answered at this moment. It is practically certain that, should Italy become involved in the conflict, Director Gatti-Casazza, who is a naval engineer, will be called to military duty. Nor is it beyond the bound of possibilities that Messrs. Caruso, Amato, Scotti, and Conductors Toscanini and Polacco will be drafted. That many of the German and French members of the company may even now be in the field is well nigh certain. Among the Germans and Austrians who may be involved are Rudolf Berger, Otto Goritz, Carl Braun, Herman Weil. Operatic figures well known to New Yorkers, though no longer members of the Met-

ropolitan, who are likely to be active as warriors are Carl Burian, Heinrich Hensel and Leo Slezak. It was the opinion in some quarters that the tall Austrian tenor, because of his personal friendship and influence with the Austrian Emperor, might secure exemption from military duty.

Because of his lameness it is unlikely that Alfred Hertz, the Wagnerian conductor, can be impressed into service. Richard Hageman and Hans Morgenstern may, however, be called. Of the French artists Dinh Gilly, Léon Rothier, Paolo Ananian, and of the Russians, Karl Jörn and Adamo Didur are eligible. Among other notable French and Russian artists to be affected are Lucien Muratore, Vanni Marcoux, Charles Dalmore, Theodor Chaliapine. Because of his age it is improbable that Maurice

*Fears for American Musicians Who May Be in Need of Funds—Conservatories and Schools of this Country to Benefit by Closing of Foreign Educational Institutions—Opera Companies Menaced by Probable Drafting of Singers for Army Duty—Managers Not Pessimistic*

Renaud will have to fight. Italian singers not members of the Metropolitan who may become embroiled are Titta Ruffo, Alessandro Bonci and Mario Sammarco.

Henry Russell, manager of the Boston Opera Company, was last reported in Italy. Josef Urban, the noted scenic artist of that institution, is in Austria and, being a native of that country, may be obliged to serve. Andreas Dippel is in America. Cleofonte Campanini, manager of the Chicago company, is somewhere in Switzerland at this moment.

Most of the American concert managers are in town or else on their vacations in this country. Exceptions are Max Rabinoff, who when last heard of was traveling from Berlin to St. Petersburg; Gertrude Cowen, who was in Munich; Charles L. Wagner, who is returning home via Montreal, being due August 14, and M. H. Hanson, who is marooned in Belgium.

Although none of the various agencies has been in a position to supply definite news, few were inclined to be entirely pessimistic regarding the outlook for the coming season. At worst they declared themselves unable to conjecture the full extent of probable losses, but there was an inclination to believe that it would not be necessary to give over large musical activities altogether. J. H. Bacon, of Loudon Charlton's staff, went even so far as to declare that there would presently be a greater influx of artists than ever. Leading Charlton artists now abroad who are scheduled to appear here next Winter are Ossip Gabrilowitsch and Josef Lhévinne, the pianists—both of them expatriated Russians and hence ineligible for army service; Jacques Thibaud, the French violinist, who is now in Paris and liable to be drafted; Tina Lerner, the Russian pianist, now in Berlin; Felice Lyne, the American soprano; Edmund Burke, the Canadian baritone, now in England; Oscar Seagle, the American baritone, who is in London, and the Flonzaley Quartet, whose members are at their Swiss home. Harold Bauer, the pianist, is at present on an Australian tour. The war will in nowise interfere with his American engagements.

Antonia Sawyer has heard no news of Emma Eames and her husband, Emilio de Gogorza, since July 15, when they left Paris for the Italian lakes. They are booked to appear at the Maine Festival early this Fall. Being an American citizen, Mr. de Gogorza need not fight. Julia Culp and her accompanist, Von Bos, are in Berlin; Cordelia Lee, the violinist, is with Leopold Auer near Dresden; Eleanor Spencer, the pianist, was lately at Bad Nauheim; Jan Sicksz, the Dutch pianist, is believed to be in Vienna. Albert Spalding, the American violinist, reached home before the outbreak of war.

With the exception of Vera Barstow and the young American soprano, Myrna Sharlow, who has just returned, all of the artists under the management of M. H. Hanson are now abroad. These include Ferruccio Busoni, the Italian pianist, who is in Berlin; Vida Llewellyn, Norah Drewett, now in Wales; Marcella

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# EUROPEAN MUSICAL LIFE PARALYZED BY WAR; PROMINENT ARTISTS INVOLVED IN CONFLICT

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Craft and Willy Burmester. Miss Craft is believed to be on her way from Munich to Italy and Mr. Burmester is in Berlin, as are Mrs. Frank King Clark, Helen Stanley and Mrs. H. H. Beach.

Of Annie Friedberg's artists Arrigo Serato, the violinist, is in Berlin; Jaques Urlus, the Dutch Wagnerian tenor, was, according to last reports, on the Rhine; Herman Weil in the Black Forest, and Frieda Hempel, the Metropolitan soprano, in Switzerland. The whereabouts of Carl Braun are not known.

## Christine Miller's Dilemma

Haensel & Jones report Carl Flesch, the German violinist, in Holland. Because of his poor eyesight he is likely to escape being drafted. Maggie Teyte was last heard of in Paris, George Hamlin in Nürnberg, Paul Althouse and his wife in Florence, Margarete Matzenauer, her husband, Edoardo Ferrari-Fontana, and her child, in Genoa; Arthur Shattuck in Paris, Cecil Ayres, the pianist, in Munich, and May Mukle, the cellist, in England. Christine Miller, the American contralto, is believed to be in a small town near Berlin. Her financial resources consist of \$1,000 in express checks which are now irredeemable.

Of Foster and David's artists only Alexander Bloch, the violinist, is now abroad. He is with Professor Auer, near Dresden.

At R. E. Johnston's office it was reported that in the event of a protracted war the Sevcik Quartet, of Prague, would probably abandon its proposed American tour. Marie Rappold, the Metropolitan soprano, is now with her husband, Rudolf Berger, in Germany, while André Tournet, a French violinist, is in Paris. There is much doubt as to where Mme. Alda, of the Metropolitan, is. She was to have gone to Montecatini in Italy for a cure, and was there to have been joined by her husband, Mr. Gatti-Casazza, Mr. Caruso, and Mr. Scotti. It may here be noted that Mr. Scotti is reported to have made his escape from Paris to London at the outbreak of hostilities. Frank La Forge, the accompanist and composer, was with Mme. Alda, while Gutia Casini, the cellist, has gone to Russia.

John McCormack, the tenor, is in London. Alice Nielsen, Charles L. Wagner's other star is, however, in America, where she is at present appearing in Iowa and Kansas. Howard E. Potter could not answer definitely for the American visit of Anita Rio, Otilie Metzger or her husband, Theodore Lattermann (who may have to enlist).

The Wolfsohn Bureau reports Leonard Borwick, the pianist, in Australia. Mischa Elman is likewise in the Antipodes. Alma Gluck and Efrem Zimbalist are with Mme. Sembrich in Switzerland. Olga Samaroff, the American pianist, is in Munich with her husband, Leopold Stokowski. Mme. Destinn is believed to be touring Switzerland. She was scheduled to reach America October 11. Mme. Schumann-Heink has been appearing at the Bayreuth Festival. Ada Sassoli, the harpist, is in Italy. Another Italian harpist, Carlos Salzedo, is likewise in his home country. Kathleen Parlow, the violinist, is at her home in England.

## Miss Farrar in Berlin

Leading operatic prima donnas now abroad include Geraldine Farrar, who is understood to be in Berlin; Mme. Galski, who is with her husband, Hans Tauscher in Germany. Herr Tauscher, who is in the gun manufacturing business, is likely to be called upon to fight. Lucrezia Bori is in Switzerland, Marie Mattfeld in Germany, Mary Garden in Paris, Louise Edvina in London, Margarete Ober in Berlin. Anna Case, who was making her first visit to Europe, is believed to be in Switzerland.

The incomparable American *disease* Kitty Cheatham has reached London after trying ordeals. She was in Berlin at the outbreak of the war and on her flight to England was obliged to go for thirty hours without food.

Great fears are entertained by the innumerable friends and admirers of Fritz Kreisler the great Austrian violinist has been obliged to take the field.

Kreisler is a lieutenant in the Austrian army so that his active participation in the conflict is regarded as certain. Kubelek will fight if three reserves are called out. Ysaye, now in Belgium, is unlikely to be called upon though his son may be drafted.

On the other hand, it is doubtful if many of the leading pianists will be numbered among the belligerents. Paderewski is not likely to leave his retreat at Morges and Josef Hofmann will in all likelihood abstain from combat. That de Pachmann is exempt may be accepted as a reasonable certainty, and the age limit will probably hold in the case of the Polish Leopold Godowsky. Ernest Schelling, now abroad, is an American. So too is Edwin Hughes. Teresa Carreño is in Germany.

Much concern is felt over Josef Stransky, conductor of the New York Philharmonic, and Carl Muck, of the Boston Symphony. The former is a Bohemian, the latter a German. Muck has been conducting at Bayreuth and Stransky has been with his wife at Marienbad. At the Philharmonic offices no word had been received from the noted conductor last Tuesday. Leopold Stokowski, of the Philadelphia Orchestra, is a naturalized American, but Ernst Kunwald, of Cincinnati, may be drafted. So, too, may Adolf Tandler, of Los Angeles, who is an Austrian. Frederick Stock, of the Chicago Orchestra, is an American. He sailed for Europe aboard the *Kronprinzessin Cecilie* last week but that vessel did not complete its trip and anchored at Bar Harbor last Tuesday.

## Choral Conductors Abroad

Choral conductors now abroad include Louis Koemmenich, of the New York Oratorio Society, and Kurt Schindler, of the Schola Cantorum. Both are Germans, but if the age limit prevails the former will not be obliged to serve. There are also a number of prominent American teachers in Europe, either resident or on vacation trips, as well as several music critics. Among the latter are Richard Aldrich, of the New York Times, and Pitts Sanborn, of the *Globe*.

There are a number of prominent teachers from America now in Europe on vacations. Among these is Frank Damrosch, of the Institute of Musical Art, in New York. The Chicago Musical College will suffer considerably if several members of its faculty are marooned. Several of them are liable to serve—Ettore Titta Ruffo and Edoardo Sacerdote for conscription in Italy, Leon Sametini in Holland, O Gordon Erickson in Sweden, Adolf Mühlmann in Russia and Walter Knupfer in Germany. Karleton Hackett and F. Wight Neumann, the impresario and his wife are in Europe, though their whereabouts are uncertain.

## What It Means for America

Without any serious desire at this moment to reverse the black war cloud in search of the proverbial silver lining one cannot but be instinctively impressed at the merest thought of the vast opportunities which the present deplorable convulsion offers to American musical development along all lines. Should the struggle be protracted—extending, that is, over a period of years—the result is certain. But even if it be fierce and short the advantages which the United States can grasp are big with potentiality. Direful as may seem the immediate prospects when superficially considered, the thoughtful observer must admit that the chance for which this country has long waited is at hand. We are face to face with the quintessence of opportunity. The path is clear for the first true practical demonstration of our latent powers in the country's artistic annals. Competition of the sort that stifled and paralyzed is ruthlessly shattered and crushed. Should the worst materialize and the ban be forcibly laid on foreign musical immigration there will be but one remedy—cultivation of and absolute dependence upon indigenous resources. Creation—if fresh musical creation there is to be—must operate in our midst; and for the first time, calmly, indulgently and without hysteria the works of Americans will be listened to by Americans and judged by them. Novelties—if novelties there are to be—must be sought out here; no scouring of Europe will be possible, nor would it likely be profitable if it were.

Interpreters—pianists, singers, conductors, violinists and orchestral players of all types must be found here. And the demand will create the needful stimulus for the essential supply. Last, but far from least, there will be no choice in the matter of foreign and domestic music study. For unless the war be exceedingly brief disorganization will have undermined not only foreign prestige but will have disrupted and scattered existent factors and institutions. And once a fair trial has been accorded American instruction the evil spell under which it has labored will doubtless be forever exorcised. A vast opportunity this, far-reaching in its ramifications. Unless present aspects be most chimerical and deceptive there is truly something millennial about them.

## De Harrack, Servian Court Pianist, Visiting in America

CLEVELAND, O., Aug. 4.—Charles de Harrack, Servian court pianist and a close friend of Crown Prince Alexander, now King of Servia, is in this city visiting his mother previous to beginning an American concert tour. The pianist's acquaintance with the crown prince and the fact that he played for years to ex-King Peter, who abdicated about four weeks ago, has made Mr. de Harrack's practice studio a mecca for newspaper men since the war began in Continental Europe.

## American Violinist Escapes Peril in Berlin

PITTSBURGH, PA., Aug. 3.—At least one American girl abroad was lucky enough to set sail for home regardless of the fact that the German vessel on which she was to come was ordered to remain in port on the day war was declared by Germany. She is Ella Spindler, of Verona, a suburb of Pittsburgh. As soon as Miss Spindler was prevented from

## AMERICAN STAR IN ITALY

### Lucille Lawrence Wins High Salary in That Country's Opera Ranks



Lucille Lawrence, American Soprano, as "Aida"

MILAN, ITALY, July 20.—One of the most successful and best paid American prima donnas on the operatic stage in Italy is Lucille Lawrence, formerly of Kentucky, with whom a number of engagements have been negotiating for ap-

pearing in Bucharest, Roumania; Budapest, Hungary, and also for the Egyptian season in the natural theater of the Pyramids, all for the coming season. It will be recalled that "the Lawrence," as she is popularly termed in Italy, is the same gifted singer who made such a promising debut at the Metropolitan several years ago. Since then Lucille Lawrence has sung in Italy with ever increasing success, so that to-day it is said that she draws the highest salary that is paid an American artist in this country. For two consecutive seasons Miss Lawrence has been the prima donna in the famous Battistini opera company. Recently Miss Lawrence was called to Vienna, there to make the first record of Italian opera, which included both acting and singing, for the new invention, the Kinetophone.

## George Everett, American Singer, Returns After Covent Garden Season

"I consider myself fortunate in getting back to America in good time before the war broke out," said George Everett, the young American baritone, who returned last week on the *Lusitania*. Mr. Everett has just concluded his first season at Covent Garden. For the past three seasons he has been a member of the Boston Opera Company. During that time Henry Higgins, the Covent Garden impresario, heard him in the part of Silvio in *Pagliacci* and was so much impressed by this young American singer that he signed a contract with him for three years. This season he appeared at Covent Garden seventeen times in various operas, including "Tosca," "Butterfly," "Rigoletto," "Louise" and "Lohengrin."

## Mme. Schumann-Heink Cables Her Lawyer for Relief

CHICAGO, Aug. 4.—Mme. Schumann-Heink is stranded in Bayreuth. Her lawyer in this city received the following cable despatch from her to-day:

"As no letters are allowed and intercourse with outsiders is forbidden, we are stranded at Bayreuth. When will America send for her citizens?"

The lawyer cabled that the United States is prepared to assist all its citizens now in Europe with money and transportation, and advised the singer to communicate with the nearest American Consul. Mme. Schumann-Heink is a naturalized American.

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## Says European Musicians Look to America for Gold

Mizzi Hajos, the *Sari* in Henry W. Savage's production of the operetta of that name, has spent her Summer in Europe, where she has made some interesting observations which she sets forth in a letter to the Savage office. Miss Hajos writes that it seems the ambition of every Austrian and Hungarian musician to compose an operetta that will become a hit in the United States. These composers, she says, look to this country for real financial returns. They have figured out, she explains, that a piece to be accepted by the American public must first have a European vogue, but for actual money they look to this side of the Atlantic. The fulfillment of their aim would be to write an operetta that scores on the other side and then have it produced in this country, where the money would come from. The careers of "The Merry Widow" and "Sari," from which enormous returns have been realized, have turned the eyes of all young composers to the United States.

## G. C. Weitzel of Pittsburgh Substitutes for Moratti in Berlin

BERLIN, July 24.—Vittorino Moratti, the Berlin vocal teacher, is spending four weeks with his family. During his absence Mr. Moratti's studios will be conducted by G. C. Weitzel, the Pittsburgh teacher and pupil of the late G. B. Lamperti and Mr. Moratti.



# CONVERT NEW ENGLAND TOWN INTO A MUSIC CENTER



In Picture No. 1—Annie Louise David, (No. 1); Marie Stoddart, (No. 2); Thomas H. Thomas, (No. 3); Graham Reed, (No. 4); Minnie Welch Edmond, (No. 5); Mary Eldridge, (No. 6); Evan Williams, (No. 7); Donald Chalmers, (No. 8); L. E. Behymer, (No. 9); Charles Heinroth, (No. 10); Mme. Gerville-Réache, No. (11); M. Gwyn Jones, (No. 12); Vera Barstow, (No. 13); Bruno Huhn, (No. 14); Walter David, (No. 15). Picture No. 2—L. E. Behymer and Walter David; No. 3—Donald Chalmers and Bruno Huhn; No. 4—Walter David with Miss Stoddart (rear) and Miss Edmond; No. 5—Evan Williams; No. 6, Thomas H. Thomas; No. 7, Miss Eldridge, patron of the concerts, and Mme. Gerville-Réache; No. 8—Miss Jones; No. 9—The historic Congregational Church in which the concerts are given; No. 10, Annie Louise David; No. 11—Vera Barstow

WITH a population of less than 2,000 persons Norfolk, Conn., enjoys the distinction of a national reputation because of its musical activities. Three events, occurring annually, have ever been the means of focusing attention of the musically inclined on this prim little New England village.

On Wednesday night of last week the third of these annual affairs took place, aided and abetted by a Pullman full of musical artists hailing immediately from New York. As modestly set forth on the title page of the program, this was the Twentieth Annual Musical Entertainment for the Benefit of the Norfolk Home Missionary Society at the Congregational Church.

And coincidentally it was the hun-

Norfolk, Conn., with Less than 2,000 Inhabitants, Gives Itself Over to Unique Midsummer Festival—Quartet of Trumpeters Plays from Belfry of Hundred-Year-Old Church as Crowds Arrive for Concert—Gerville-Réache and Evan Williams the Stars

dredth anniversary of the little white church whose spire rises stately among the trees of the village common, inviting a view from the mountains for miles around.

To experience attendance at one of these unique festivals is, as L. E. Behymer, of Los Angeles, expressed it, worth

crossing the continent, for it is unlikely that any other town or city in the country devotes itself to precisely the same character of musical entertainment or to one given under such fascinating conditions.

Mr. Behymer, venturing an estimate of the artistic significance of the event,

suggested that if twenty cities in each State of the country were to arouse themselves musically as does Norfolk, Conn., a cultural force of untold power would be exerted upon American artistic interest. Such a movement, however, depends largely upon individual effort, which in the case of Norfolk, is represented by Mary Eldridge, who for twenty years has been the patron of these noteworthy concerts.

Thomas H. Thomas, upon whom devolves annually the task of bringing together the various musical factors that raise this function to so distinctive a place, had arranged an inviting program this year. To interpret it had been engaged Mme. Jeanne Gerville-Réache, the celebrated French contralto; Evan Wil-

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# CONVERT NEW ENGLAND TOWN INTO A MUSIC CENTER

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liams, the American tenor; Minnie Welch Edmond, soprano; Marie Stoddart, soprano; M. Gwyn Jones, contralto; Thomas H. Thomas, tenor; Graham Reed, baritone; Donald A. Chalmers, basso; Vera Barstow, violinist; Annie Louise David, harpist; Bruno Huhn, pianist, and Charles Heinroth, organist. The performance was under the conductorship of Mr. Heinroth.

The actual story of the Norfolk festival begins at 5 o'clock on the evening of the concert, when "the line" begins to form. Rustics hailing from miles around stand among the aristocratic Summer residents, whose homes in the Berkshire Mountains are veritable show places for visitors. They stand shoulder to shoulder, the early-comers at the entrance of the historic church and the others falling in behind them until the human line extends far across the village common.

As they waited patiently for the doors to open they were surprised this year by a pleasing innovation. Up in the belfry of the church Mr. Thomas had secreted a quartet of trumpeters—members of the stage band of the Metropolitan Opera House—who broke the stillness of twilight with "Come All Ye Faithful," "Old Hundred" and other melodies that were familiar to the townsfolk.

At half after seven the center doors of the church were thrown open and in less than five minutes every one of the six hundred available places in the edifice had been occupied. Those who could not find room inside contented themselves by sitting around the lawn or in their automobiles which were parked for blocks around. There are no trolley cars or other disturbances to interfere with the enjoyment of music in Norfolk.

This was the program:

Overture, "Der Freischütz," Weber, Mr. Heinroth; air, "Panis Angelicus," César Franck, Miss Edmond, violin, harp and organ; recitative, "Thy Rebuke," and air, "Behold and See," from "Messiah," Handel, Mr. Williams; air, "Agnus Dei," Bizet, Mme. Gerville-Réache; chorus, "Sanctus," from "St. Cecilia," Mass, Gounod; "Praeludium," Järnefelt, Mr. Heinroth; air, "Mon cœur à ta voix" from "Samson et Dalila," Saint-Saëns, Mme. Gerville-Réache; "Evening Hymn," Reinicke, Mr. Williams and sextet; "Meditation" from "Thais," Massenet, Miss Barstow and Mrs. David; songs, "Sleep, Why Dost Thou Leave Me?" Handel, "Good Morning, Sue," Delibes, "Chanson Provençale," Dell'Acqua, Miss Edmond; duet, "Nuit d'ivresse" from "Troyens à Carthage," Berlioz, Mme. Gerville-Réache and Mr. Williams; songs, "Lungi dal caro Bene," Secchi, "Invictus," Bruno Huhn, sung by Mr. Chalmers; songs "Ich Grolle Nicht," Schumann, "D'une Prison," Reynaldo Hahn, "Chant Hindu," Bemberg, Mme. Gerville-Réache; songs, "Spirit of Light" from "La Favorita," Donizetti, "The Moon Drops Low," Cadman, "Impatience," Schubert, Mr. Williams; chorus, "Harold Harfager," Horatio Parker.

The buoyancy and spirit which characterized Mme. Gerville-Réache's personality acted like a tonic on her audience, which responded spontaneously to her. Her authoritative interpretation of the Saint-Saëns number revealed qualities that saved a much-overworked aria from seeming hackneyed. The Schumann song showed a mastery of German diction, but it was in the Reynaldo Hahn setting to Paul Verlaine's dramatic little poem, "D'une Prison," that the contralto did some of her best work. That her singing afforded genuine pleasure was manifest in the heartiness of the applause that followed it.

It is doubtful that Evan Williams has ever been in better voice or has given a more gratifying exhibition of his matured artistry than he did on this occasion. A past master in the portrayal of divers moods, he makes every song a genuine work of art. The oratorio style is one in which his peculiar talents lend themselves graciously and the manner in which he delivers such a recitative as "Thy Rebuke" affords an artistic experience that haunts the hearer in pleasant memory. The duet with Mme. Gerville-Réache marked the tenor's first excursion into the singing of French and it may be recorded that he acquitted himself with high favor. After singing Schubert's "Ungeud," in English, he surprised those who had demanded an encore by presenting in the vernacular Schubert's "Serenade."

One of the distinctly gratifying features of this varied program was the violin playing of Miss Barstow, who captivated not only by the peculiarly tender and searching quality of her tone, but by the genuineness and wholesomeness of her personality. It was the consensus of opinion on the part of all the musical connoisseurs who heard her that the

future holds a high place among the elect of concert artists for this young woman.

Miss Edmond, a protégée of the patron of these concerts, has made fine progress since she appeared last year under the same auspices. Fortunate in having the guidance of so experienced a teacher as Bruno Huhn, the young soprano has made the most of her opportunities. The quiet assurance with which she accomplished the technical difficulties of the dell'Acqua number must have been gratifying to those who have watched with interest her progress.

With the composer as his accompanist Donald Chalmers captured one of the real omissions of the evening with his stirring presentation of Bruno Huhn's masterful setting of the Henley poem, "In-

victus." Both Messrs. Chalmers and Huhn were called to acknowledge the applause so frequently that they were finally obliged to repeat the song. The Secchi number also found him in excellent voice. Mr. Chalmers has appeared at these concerts for eight consecutive years and is rated as a popular favorite.

The introduction of harp music proved an appropriate and pleasing feature of the concert. In the experienced hands of Mrs. David the harp lends itself to delightful effects and provides an exquisite tonal background.

A miscellaneous program of this nature imposes severe demands upon the accompanist who must adapt himself readily to many changing styles of musical exposition. And in this respect it would be difficult to find a pianist so well

qualified for the task as is Mr. Huhn.

In the dual rôle of organist and conductor of the concerted numbers Charles Heinroth, of Pittsburgh, showed himself at all times a thorough musician and a master of the "king of instruments." The term virtuoso, which can be applied to comparatively few of our organists, belongs rightfully to him.

Marie Stoddart, M. Gwyn Jones, Thomas H. Thomas and Graham Reed, while they had no opportunity to win solo honors, cooperated to excellent purpose and contributed significantly to the artistic results obtained.

At the close of the concert Miss Eldridge entertained the soloists and about a score of others who were immediately concerned with the undertaking at a banquet in her home. K.

## American Contralto Guest of Ella Wheeler Wilcox



Eleanor Patterson (on the left), the Contralto, with Ella Wheeler Wilcox, at Short Beach, Conn.

SHORT BEACH, CONN., Aug. 3.—The home of Ella Wheeler Wilcox, in this town, is the charming setting for the interesting musicales given by the celebrated poet and writer.

Recently Eleanor Patterson, the American contralto, gave a recital here, singing before a large audience of persons

from New Haven, Hartford and other nearby places.

Her program contained songs of many moods and called for a high degree of versatility. Miss Patterson proved herself equal to the occasion and was obliged to add a number of encores.

Several selections were rendered by

Signor Glaquinto, an Italian pianist, and Signor Datillo, mandolinist. Dwight Chamberlain, a baritone of New Haven, contributed a number in charming fashion. Mrs. Clarence Bolmer played Miss Patterson's accompaniments with gratifying results.

Miss Patterson was the guest of Mrs. Wilcox two days.

The Monday Musical Club, of Youngstown, O., Mrs. W. P. Williamson, president, is considering the proposition to bring grand opera to that city for a week next Spring.

Ludwig Hess, the tenor, was one of the soloists at a recent Summer concert given by the Heidelberg Bach Society.

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# HOW RUSSIA, AT WAR, RELIES UPON ITS MUSIC

The Czar's Regimental Musicians Number More Than the Entire Standing Army of the United States—Army Music as a National Educational Factor—Orchestras and Bands Maintained at an Enormous Cost

By IVAN NARODNY

WHILE the ghastly phantom of war is hanging over the Old World and threatens to bring about an absolute standstill in every field of art, the huge army of Russian regimental musicians presents a strange phenomenon in this great bloody drama. It is true, that every European army has its national military music, but the army bands of all the other countries remain far behind those of Russia.

The army bands of Germany, Italy and France are insignificant institutions as compared with the Russian bands, for in the former cases they are but showy luxuries of the parade, while in the latter music is considered a vital necessity. There is not a single regiment or battalion of the Russian regular army that does not possess its regimental band or orchestra.

An average Russian army band or orchestra has from forty to fifty musicians; the orchestra of certain guard regiments contains sixty. As there are over a thousand Russian regiments, exclusive of the navy and military schools, the army of Russian military musicians is about fifty thousand men. If one adds to this the twenty to forty musical pupils of a regimental school and the musical companies of battleships and various cadet schools, the number reaches one hundred thousand, which is twice the size of the United States standing army. Each musical company has a conductor and his assistant, both being graduates of one of the national conservatories of music.

## 100,000 Uniformed Musicians

These 100,000 uniformed musicians are maintained for the sole purpose to provide every regiment with all the necessary musical entertainment; but they cost the treasury a big sum of money annually. The so-called *musykalnaya kammand*—the musical company—of a regiment, is in spite of its martial appearance a great educational and ennobling factor of the army. It plays a significant rôle in the whole national life, as well directly as indirectly. In the first place it refines the feelings and educates the Russian youth to love music, and, secondly, it provides the small towns and even bigger cities with good music throughout the Summer season by giving concerts in the public parks. A large majority of these places could not afford to hire bands of such efficiency as the military institutions provide. There has been discussion as to whether it would not be wise to reduce the number of these musical companies, but the military authorities have never dared to do so, knowing the seriousness of the results. Music for a Russian soldier means more than anything else.

The Russian regimental music does



The Russian Cossack Band (one-third of the regular size). Mr. Divinghoff, the Bandmaster, is seen in the center, standing

not compare with that of an amateur band which plays only the popular melodies. It does not cater to the taste of the soldiers, therefore, the repertoire of a military company is varied. Besides the popular numbers are performed serious classics and the works of modern composers. Together with the names of some Ivanoff or Berlin, you will find Liszt, Schumann, Chopin, Tchaikowsky, Glinka, Strauss and Debussy. To a large extent those concerts take place Sundays, national holidays, evenings and during the parades and are of a highly entertaining nature. In the program are usually to be found overtures, symphonic poems, nocturnes, barcaroles, and orchestral parts of the best known operas or musical comedies. Then there are folk dances, marches, waltzes and all kinds of modern and classic dances. The abnormal life in isolated barracks would affect the soldiers physically and mentally if they were deprived of the joy of music.

During the last Russian-Japanese War I had occasion to hear the soldiers demanding the bands to play when, for strategic reasons, music was temporarily forbidden. I remember distinctly how, one evening before the great battle at Mukden, a group of soldiers urged the band of their regiment to play such pieces as Tchaikowsky's Slav March, Schumann's "Träumerei," etc. It was rather pathetic to hear one of the soldiers saying:

### Plea of a Doomed Soldier

"Whether I am to be shot or I have the luck to remain alive, I know not—but I must hear my favored march this fatal night. It's a stimulation to action, a solace to the soul."

I was told the soldier was killed and he whistled, dying, the favored march he had heard the evening before. There were occasions when the battle was raging, yet the musical company was still playing. I was told that in one regiment thirty-nine musicians had fallen, but the last—a flutist—continued still playing to the beats of the bandmaster until they were taken prisoners.

The Russian army surgeons have ex-

plained that had it not been for regimental music, the moral and physical conditions of the army would be forty per cent. worse. Music has grown to become a vital factor of the army life and disposes a soldier's mind to a state where he is likely to forget the deprivations and danger. It inspires him to display his most heroic faculties and thus makes of an uneducated *moujik* a brave patriot and fatalist to whom life is worth nothing. The power of stirring music is marvelous in such cases and it has a spiritually intoxicating power.

It is a tradition of the Russian army that when a regiment leaves the barracks for the war, the musical command performs the peculiar ceremonial march, the very music that is performed when the regiment enters the battle with the enemy. When tired, exhausted and stupefied by a day's fighting, the regiment goes to rest, the musical company cheers up the soldiers and a new life comes in the ranks of seeming shadows. It has been such a factor in Russian military life that a musical company has become a sacred institution towards which the average soldier has the deepest reverence. A musician is a gentleman in a regiment and enjoys every privilege, though he is nothing but a common soldier.

How much this huge musical army costs the Russian treasury is hard to say. The annual salary of an average bandmaster is about two thousand roubles. One thousand roubles he earns from private engagements. The instruments and the repairs, music and the equipment of a regiment company amount to quite a sum, but the government is always liberal in such matters.

In connection with a regimental musical company is the regimental school of music, which trains young soldiers to take the places of those who are going to leave the regiment, after having served their period of three years. The course of such training lasts from six months to a year and there are always some twenty pupils in the school. The conductor of the musical company acts usually as the teacher in the school. Be-

Moral and Physical Fitness of the Soldiers Depends Largely Upon Their Music, Declare Russian Army Surgeons—Martial Strains Transform the Uneducated "Moujik" into a Brave Patriot—Army Music Schools

sides these soldier-pupils, there are, in most of the regimental musical schools, boy pupils who are educated in these army institutions free of charge. They receive also their board and clothes at the expense of the regiment. Their course lasts for several years. Many of these boy pupils become soloists in the army bands under salary. Others enter the national conservatories of music or become bandmasters.

### A Means of Musical Education

The great significance of those regimental companies and such military musical training is the fact that musical education is spread in an elemental way throughout the country. The army musician is a musically educated man when he returns to his village, after the regular military service. He knows "by heart" a repertoire of a hundred or more beautiful compositions and knows the masterpieces of many great composers. In most cases, such a musician takes home his musical instrument as a souvenir and keeps up his interest either by organizing an amateur village orchestra or acting as a musician individually. Fifteen thousand Russian army musicians annually leave the army and return home to their families. They are graduates of a musical institution and usually men of refinement.

Thus one hundred thousand soldiers are kept in the regular Russian army to provide music to their fellow-soldiers. They are strategically of no use in an actual battle. The majority of the hundred thousand are the most intelligent element of the rank and file. They are an absolute loss economically. Yet their traditional and moral influence is of such an enormous weight that in spite of all objections the Russian military authorities will never abolish the music of the army. There have been attempts on the part of some of the cabinet ministers to abolish the army music, but the military authorities have invariably induced them to yield. I may quote in this connection the expression of the late General Linevitch, the commander-in-chief of the Russian army:

### A Vital Ammunition

"Music is one of the most vital ammunitions of the Russian army. Without music a Russian soldier would be dull, cowardly, brutal and inefficient. From music he absorbs a magic power of endurance and forgets the sufferings and mortality. It is a 'divine dynamite.'"

The Russian surgeons in the last Japanese war said that the dying soldiers in the hospitals implored that a band would play for them that they might overcome the agonies of pain. Napoleon complained, after he was defeated in Russia, that it was the deplorable result of Russian Winter and Russian army music.

"The weird and barbaric tunes of those beastly Cossack regiments simply infuriated the half-starved Muscovites to the maddest rage and they wiped out the very cream of the army," wrote the great conqueror in his notebook.

## A MECHANISM THAT PLAYS VIOLIN AND PIANO

TO the musical collection of the United States National Museum there has recently been added a unique mechanical instrument which plays a violin and piano, rendering intricate musical numbers in a remarkable manner, says the New York Evening Post. This instrument presents an interesting contrast to some of the very old violins and pianos in the collection.

The dual operation of the two instruments was invented some years ago by Henry K. Sandall. His first invention consisted of a violin player alone, which

was shown in London in 1908. While he was there, the idea of combining a piano accompaniment with the violin occurred to Mr. Sandall, and he set himself to work out their coordination.

Despite the results produced by this invention, the actual operation of its mechanical parts is fairly simple. The violin is played by four revolving cylinders, composed of laminated disks of silk and celluloid, one over each of the four strings, which are brought into contact with the strings at the proper instant by small levers. The production of the various individual notes is arranged for by a sort of mechanical fingering which

depresses one of the metal fingers over the particular "fret" producing the tone desired. The machine imitates human bowing and fingering, but is capable of even more, since it renders as many as four notes at one time in true quartet harmony. The variations and tremolo effects are made by the vibration of the bottom binding post of the strings, which swings back and forth through the operation of a cam. An added adjustable device makes personal interpretation possible.

The piano part works much after the magnetic action of an electric playing piano. It is provided with more variations, however, and has a greater range of expression, not to mention an ability to play sixty notes at once, besides its main point of interest, that of its synchronism with the violin. The mech-

anism of both pieces is operated by electricity, and the whole is enclosed in a wooden case, the several doors of which make it possible to increase or diminish the tone volume at will. The manufacture of this instrument is one of a long line of efforts to render music by mechanical means, various examples of which are shown in the museum collection of musical instruments.

Heinrich Hensel and Carl Braun were soloists at a recent concert of the Prussian Sängerbund in Dantsic at which fragments of "Parsifal" were sung, to the obvious enjoyment of the Crown Princess Cecilie.

The Dessau Court Opera forces have been planning to take a trip to South America next Summer.



## FIVE NATIVE WORKS IN PARK CONCERTS

Conductor Bergh Gives New York  
Public Hearing of Music by  
American Composers

THE vast New York gatherings at the Mall in Central Park supply irrefutable evidence of the American's love for good music. Thousands find this spot a veritable oasis in which to slake their thirst in the musical drought which every Summer brings to pass.

A splendid standard has thus far been maintained by Conductors Arthur Bergh and Nahàn Franko. The former has been unusually generous in his recognition of works by native composers. The week of July 25 alone saw the presentation of five American works under Mr. Bergh's baton. Two were unfamiliar, the conductor's own "Alla Zingara," which was finely played by Concertmaster Max Kargur, and a "Polonaise de Concert," by Anton Hegner, first cellist of the orchestra. The latter work, although cast in conventional mould, is rich in color and festive in character.

Henry Hadley's "Culprit Fay" has long been a favorite in the concert hall. Mr. Bergh gave it a careful reading. Arnold Volpe acquainted Central Park audiences with Arthur Farwell's "Cornell" Overture. That its popularity has not waned was proved by the reception accorded it last week. Mr. Bergh deserves hearty thanks for bringing forward MacDowell's exquisite "The Saracens." Much of its delicate coloring and elusive harmonies are necessarily lost in the open air, but the perfect form and astonishing atmosphere of the sketch is not soon forgotten. It was received with delight.

Conductor Bergh, by bringing forward the work of his compatriots, has earned the gratitude of every broad-minded music lover. Five brief American works, standing side by side with a preponderance of foreign compositions and holding their own in public affection, denote a healthy musical appreciation in this cosmopolitan city.

### Lemare's Appointment

[From "The Violinist"]

We understand that Lemare has been selected as the official organist for the Panama Exposition. Mr. Lemare is a capable organist, but no more than Eddy or Zeuch or Harrison Wild or Dunham or hosts of American organists that could have been engaged for the occasion.

But then this is only in line with the entire seeming lack of patriotism on the part of some of the stupid American public, who must, for any important occasion, have the foreign artist.

It would seem to *The Violinist*, in view of the fact that the Panama Exposition is intended to show the world what America does and produces that the least the commissioners could have done would have been to select a native American organist; but it is not to be so.

### Emma Lipp in Piano Recital at Close of Virgil Summer Session

Emma Lipp gave a recital at the Virgil Piano Conservatory, New York, at the close of the Summer School session, Friday afternoon, July 24. She has gained a great deal in power and fluency of expression during her recent tour with Mrs. A. M. Virgil through Pittsburgh, Columbus, Cincinnati, Indianapolis, Cleveland and neighboring cities. On this occasion she played five new numbers acquired since she returned from the trip. Her playing was marked throughout by an inspirational quality of interpretation and technical excellence. She had also at her command an effective use of the pedal. Miss Lipp made good use also of her sensitive ap-

## ON THE VACATION TRAIL OF POPULAR MUSICIANS



No. 1—Aboard the "Venezia" on the way to Naples: The captain, Mrs. Sametini and Leon Sametini, the Chicago violinist. No. 2—Rear elevation of the July quartet of vocalists at Chautauqua, N. Y., Gwilym Miles, Nevada van der Veer, Elizabeth Parks and Reed Miller (reading from left to right). No. 3—Mary Jordan, the popular contralto, and Walter David, her manager, "snapped" at Elberon, N. J. No. 4—Margarete Ober, the distinguished Metropolitan mezzo, and her husband, Arthur Arndt, on a glacier in Switzerland. No. 5—A Group of American Artists in London, Merle Tillotson Alcock, contralto; Bechtel Alcock, tenor; Mme. Ella Backus-Behr, pianist, and Marta Cunningham, soprano. No. 6—Rudolph Ganz, the Swiss pianist, and George Hamlin, the American tenor, talking over next season's plans in Berlin. No. 7—Captain Howarth, of the "Cretic"; Mrs. Paul Althouse and Paul Althouse, the Metropolitan tenor, crossing to Europe. No. 8—Mildred Graham Reardon, soprano, and George Warren Reardon, baritone, on the steps of their hotel at Ocean Grove, N. J., where they are spending the Summer. No. 9—Laszlo Schwartz, manager of Helen Ware, the American violinist, on his farm in Delaware. No. 10—Marie Louise Wagner, soprano, and Jean Vincent Cooper, contralto, with their teacher, Sergel Kilbansky, in Central Park

preciation of tone values. Among her most effective offerings were "The Sprites of the Glen," the "Rolled Chord"

Etude of Chopin, "Romanza Passionato" by Mrs. A. M. Virgil, Chopin's G Major Nocturne and the Leschetizky left

hand arrangement of the "Lucia" Sextet, which had Mrs. Virgil's Concert Mazurka as an encore.



"Le Temps" of Paris, said of

# MARIA BARRIENTOS

The Celebrated Coloratura Soprano, who is to sing next season with the Chicago-Philadelphia Opera Company:

"Maria Barrientos more than justified her celebrity."





Dear MUSICAL AMERICA:

More than once have I called attention to the contemptuous attitude of German musicians of distinction abroad, and especially of the musical critics of leading German newspapers to everything American in music.

Some of the German artists at the Metropolitan last season read into my protests a general attack on the Germans.

As a matter of fact, in resenting the uncalled for and indeed insulting attitude of leading German musicians in Europe and of the German press I was really defending the work in the cause of music which has been so loyally and in many ways so disinterestedly conducted by the hundreds of thousands of Germans, who during the last half century have come to this country to teach music, to labor as soloists, conductors, orchestra players, not to speak of those who have, in most generous manner, supported all worthy musical endeavor here. If we Americans are such barbarians in all matters of art and culture, as the Germans in Germany and the German press constantly proclaim, what became of all the work done by their German compatriots who have settled in this country? What is a musical education by Germans worth if it has led to nothing?

The truth is that we owe principally to German-Americans the great development in musical knowledge and culture which this country can justly claim to have made during the past generation. As your editor showed in his remarkably interesting interview, published last Spring in the New York *Staats-Zeitung*, the foundation of our love for music was laid by the public spirit of the leading German piano manufacturers in New York.

Go back and you will find the conscientious German music teachers forming a notable part of the great German immigration which began after '48. They spread all over the country and wherever there was opportunity they settled to become centers of a musical propaganda whose influence can never be overestimated.

Insolently ignoring such patent facts, the Germans abroad and the German press insist that we are in such a state of abject musical ignorance that it is really a degradation for an artist of distinction to visit us. They claim that the only reason for such a journey is a miserable hunt for the American dollar.

There are of course many who will dispute the justice of my argument.

To such I commend the following story told by Henry T. Finck, himself a German-American, in a recent issue of the New York *Evening Post*. Mr. Finck writes as follows:

"The insulting attitude of many German musicians toward America is illustrated by a story of Brahms and Dvorák related in a German periodical by Oskar Nedbal, who was a pupil of Dvorák at Prague. One day Dvorák returned from Vienna in a state of great excitement. His class was assembled, but instead of teaching he presently began to weep like a child. When he recovered his composure he related what had happened. He had called on Brahms, who had been the first to discover his genius and who on this occasion was indignant because he had accepted an offer from New York. 'Remain here, dear Dvorák,' Brahms said. 'Do not follow the fashion of the virtuosi, who positively sell their art to the Yankees. It is unworthy of an

artist to cross the ocean merely for pecuniary profit and to make music for these dollar folk.'

"But, esteemed master," replied Dvorák, "I am going of my own inclination. I go because I have a wife and children to support. And over here I shall not earn as much in a lifetime as the Americans offer me for a short time."

But Brahms was not silenced.

"Do not go!" he repeated. "I have a feeling as if we were selling our music to the Americans. All I possess is at your disposal. Take whatever you want."

Dvorák repeatedly spoke of this generous offer, but it did not prevent him from going to New York, because, as he said to Nedbal, he would have been ashamed, after all Brahms had done for him, to accept money from him in addition.

Commenting on this Mr. Finck adds: "There is something amusingly arrogant in Brahms's assumption that to bring German music to America was like casting pearls before swine. The Viennese allowed Mozart and Schubert to starve—that showed how musical and civilized they were, but the Americans, who pay more liberally than any other nation for music, are barbarians, as a matter of course!"

"So far as Dvorák is concerned, he was engaged by Mrs. Jeannette M. Thurber to be director of the National Conservatory of Music, in this city, at the munificent salary of \$15,000 a year. He remained three years and during that time some of the most promising of the younger American composers benefited by his instruction, among them Rubin Goldmark, Harry Rowe Shelley, William Arms Fisher, Henry Waller, Harvey Worthington Loomis and Harry Burleigh. It was, moreover, during his sojourn in America that Dvorák wrote the New World "Symphony," the most inspired composition ever created on American soil, and one that shows the marks of American influences. Had Dvorák followed Brahms's advice this great work would never have been created."

It is generally supposed that the highest salaries in opera are paid to the great tenors, the great sopranos and that a long way after them come the baritones, basses, the contraltos, etc.

Every now and then, however, some noted baritone, or contralto, manages to command a prima donna price.

The latest instance of this is afforded by Chaliapine, the Russian baritone, who when he appeared some seasons ago at the Metropolitan in his nerve racking presentation of *Mefistofele* only won a *succès d'estime*.

Now it seems that Chaliapine, having taken the cold Londoners by storm has been engaged for this country, in 1916, at the record price of over \$5,000 per night, for a guaranteed season of 35 performances.

It is through the enterprise of the wealthy men who are at the back of the Chicago Opera Company that this artistic coup has been secured.

Chaliapine will lead a purely Russian grand opera organization. It will include a Russian chorus and a Russian ballet. Everything will be brought from Russia, even the scenery. The great baritone will appear not only in Chicago but Boston and Philadelphia, though he will not visit New York. He is said to have remembered his cold reception here when he made the contract.

The operas in his repertoire include "Judith," "Boris Godunoff," "Prince Igor," "Ivan the Terrible" and "Khovantchina."

The decision to ignore New York cannot be accredited to any indifference on the part of the present management of the Metropolitan, for it was Signor Gattiwho presented Chaliapine, but without success.

I suppose it was a case of Russian caviare to our operagoers.

Anyway as everything Russian in music and dancing appears to be the rage just now it is probable that some arrangement will be made by which we may have at least some representations of Russian operas by the noted organization which Chicago enterprise has secured for its very own.

A sweet, pretty and talented miss—so they say—by the name of Margaret Meehan, is the first of her sex to be chosen to conduct band concerts, over in Jersey, in the public parks. One of the young lady's ambitions, it seems, is to gather an orchestra of girls, but, as she told a reporter of the New York *Evening Sun*, she doubts whether she would be successful.

Let sweet, pretty and talented Miss Meehan take heart.

If she will simply spend some time, some effort and just a little money in advertising for them she will be astonished at the number of really able girl musicians there are in little old New York, not to speak of quite a few scattered about Jersey.

An orchestra of girls would first attract by its novelty and then it would win by its merit.

Does Miss Meehan not know that there are any number of small orchestras of girls now playing in the hotels and cabarets of New York?

To give young women of musical ability an opening in an orchestra playing in the public parks would be an example soon followed elsewhere and thus Jersey would lead in developing opportunity for talented girl musicians and do something, at least, to offset the prejudice which exists on account of its scandalous corporation laws.

\* \* \*

The interest aroused by Milton Aborn in the course of an interview in London, in which he stated that he intended to open an opera school in New York in connection with the Century Company is as nothing to the excitement caused by his declaration that "singers ought to be made to reduce themselves to a proper weight for their bouts with Puccini, Verdi or Wagner."

According to the New York *Times*, he has evolved a scheme of maximum weights for different voices and intends to insert a "weight for a voice" clause in all future Century opera contracts.

If such a scheme were generally accepted then good-bye to Caruso, Destinn, Schumann-Heink, Tetrassini and a few others.

Weight, we know, is the *bête noir* of all singers.

It comes from the manner in which they have to live to do their best work.

Before a performance they must be very abstemious. Then, inspired by the occasion, by the lights, the applause, and exhausted by the often severe physical effort involved, they naturally develop a tremendous appetite and with a day of leisure ahead they eat and drink liberally, then to bed, and so with little or no exercise, develop fat.

Occasionally one or another manages to reduce, but rarely without impairment of the voice.

I shall always believe that that prince of good fellows and sincere artists, Putnam Griswold, owed his untimely death to his firm determination to drastically reduce his weight.

Dame Nature is not capricious, but she is inexorable, when you proceed to take liberties with her.

A long acquaintance with singers has satisfied me that reasonable exercise, taken daily, when weather permits, and not rigid dieting—without exercise—is the true and natural solution of the problem.

If Milton Aborn sticks to his determination it will be interesting to note how successful his next season will be with *avoids* carefully excluded from the operatic menu.

\* \* \*

The papers are filled with pictures, anecdotes and biographies of Supervia Conchita, the most recent vocal capture by Cleofonte Campanini, manager of the Chicago Opera Company.

Conchita is said to be "a Carmen in the flesh and only nineteen."

A New York *Sun* reporter describes her: "Ah! the cheeks, the eyes, the smile of Supervia." I only hope her physical charms, which have evidently captured the impressionable Cleofonte, will be equalled by her vocal and artistic attainments.

I also hope that she will not be overpraised before her debut here.

Do you know that when you excite public curiosity overmuch and arouse public expectation overmuch you are apt to prepare the way for disaster.

Years ago I recall the late Maurice Strakosch arriving in New York with a new star. She was called Signora Bellocca, the lady of the beautiful eyes. Maurice declared she was Patti, Lucca and Kellogg all in one.

As the newspaper men all liked Maurice and as he had been in hard luck they all got to work and wrote up Bellocca in advance, with such extravagant praise that the first night audience would not have been satisfied had an angel of beauty and marvellous voice descended from Heaven.

Result was that a really charming girl, with a fresh and beautiful voice but not much talent or experience, fell down and never recovered from the shock.

This incident from New York operatic history is commended to the attention of the exuberant Cleofonte by

Your, MEPHISTO.

## OPERA IN ESPERANTO A CHICAGO NOVELTY

Suppé's Work Given in That  
Tongue at Congress of Esperantist Association

CHICAGO, July 29.—Opera in Esperanto was the novelty to which an audience was treated at the Young Men's Christian Association auditorium on July 23, the vehicle of this linguistic experiment being von Suppé's "Die Schöne Galathea." The production was part of the congress of the Esperanto Association of North America and most of the auditors were Esperantists. The little company which presented the operetta was composed of singers who had played it in Bohemian about a year ago in Chicago. The work was translated into Esperanto by A. D. Schefer.

Esperanto was found to be effective as a vocal medium and the four artists sang with fluency. Libussa Zdenek displayed an excellent tone as *Galathea*, and Marie Mueller acted well as *Ganymede*. A pleasing tenor and acting ability was exhibited by Mario Hess, the *Pygmalion*. Carl Splavec added humorous touches to *Midas*. There were occasional deviations from the text—as, for instance, where *Midas* declares that he is the director of an American state bank, a player of poker and a lover of Esperanto.

Conductor Chapek directed his forces with skill. The opera was preceded by a concert comprising orchestral works, harp solos by Clara Louise Thurston and songs delivered in Esperanto by Vlasta Darling.

The performance of "Die Schöne Galathea"—or, in Esperanto, "Belega Galathea"—was not the first operatic interpretation in the new language that has been given to the world. Two years ago an international congress of Esperantists at Cracow set forth Moniuszko's "Halka" in their vernacular, and it was the desire that Europe might not outdistance the United States that resulted in the supreme effort of giving an Esperanto opera here.

### LESLIE HODGSON'S RECITAL

Fine Qualities of Pianist's Art Again in Evidence

A recital was given at the American Institute of Applied Music in New York on Wednesday afternoon of last week by Leslie Hodgson, the gifted young American pianist. The program included a Handel "Gavotte Variée," several Chopin études and the F Sharp Minor "Polonaise," Liszt's A Minor Ballade and several short pieces by Griffes, De Severac and Cyril Scott.

Mr. Hodgson was much applauded. The admirable qualities of his work have repeatedly been commended in these columns, in view of which fact it need only be said here that his playing last week maintained the high level which it has reached on previous occasions. It was possible again to admire the fine balance and poetic consistency of his interpretations, his apt voicing of varied moods, his polished technical equipment and beauty of tone. At the close of the program several encores were demanded. H. F. P.

Mme. Lhévinne to Visit America with Her Husband

Josef Lhévinne's return to America next December will mark the Russian pianist's fifth visit to this country. As Loudon Charlton has already booked him for appearances with the most important orchestras, and with musical societies as far West as California, his season promises to be one of great activity. Mme. Lhévinne, herself a pianist of note, will in all likelihood accompany her husband to America, bringing the small son who has developed into a sturdy youngster with a striking resemblance to his distinguished father.

### When MacDowell Played in Public

MacDowell himself told us how very painful his public appearances were to him, writes one of his pupils in *The Musician*. He said that he could only bring himself to go on the stage by issuing to himself a series of commands somewhat after this manner: "Now go to these stairs, now put one foot up, now the other, now put your hand on the door-knob, now turn it, open the door, now enter"—all with the most painful deliberation.



### FINE ARTISTRY IN ASSEMBLY CONCERTS AT ROUND LAKE, N. Y.



Artists in Week of Concerts at the Assembly, Round Lake, N. Y.

Among the most successful events in the history of Round Lake, N. Y., was the last assembly held at that resort. The nine concerts attracted enthusiastic audiences, fifteen hundred persons forming the average attendance at the last two programs.

The accompanying photograph discloses a group of the artists, who were pronounced the most able group of soloists whom this public had yet heard. From left to right are seated William Troxel, tenor; Edith Baxter Harper, soprano, and William Strassner, baritone. Standing: Alfred Y. Cornell, director of the Summer School for Vocal Instruction, and Homer Eaton, dramatic reader.

#### Fanning Sings at Church Where He Was Formerly Soloist

Cecil Fanning, the American baritone, recently spent a week at the Summer home of Mr. and Mrs. H. B. Turpin near

Gloucester, Mass. While there Mr. Fanning was requested to sing at the Universalist Church of that city, the same church in which he was soloist during the Summers of nine or ten years ago. The church was crowded on this Sunday morning, July 26. After his recital at Beverly, Mass., for Mrs. Robert Dawson Evans, Mr. Fanning will return to New York, where several hurried rehearsals of the music sketch, "Irish Love," which was written and arranged by himself and his accompanist, H. B. Turpin, will be conducted. Both Fanning and Mr. Turpin, his accompanist, will then leave for another short tour through several of the Southern States. August 11, 12, 13 and 14 will find him billed as a principal soloist at the Monteagle Assembly in Monteagle, Tenn.

#### Jacobs Quartet and Tenor Diaz in Long Island Concert

STONY BROOK, L. I., Aug. 1.—The Max Jacobs String Quartet and Rafael Diaz, tenor, gave the program here on Thursday evening, July 30. Mr. Jacobs and his associates played with fine ensemble the familiar Haydn "Variations on the Austrian National Hymn," Raff's "The Mill," Tchaikowsky's Andante Cantabile, op. 11, a Russian Dance by Sokolow, Rubinstein's "Molto Lento," a Handel Gavotte and Mozart Pantomime, a Henselt "Ave Maria," the Boccherini Minuet and Desorme's "Serenade des Mandolines," and were much applauded. The "Prize Song" from Wagner's "Meistersinger" and Smetana's "Aus der Heimat" served to give Mr. Jacobs an opportunity to display his solo gifts which were also the cause of much enthusiastic applause. Mr. Diaz sang Puccini and Ponchielli operatic arias with much skill and also songs by Strauss and Tosti.

#### Pittsburgh Musician Returns from Study Abroad

PITTSBURGH, PA., Aug. 3.—Logan W. Ashbaugh, of Leechburg, is back from Leipsic, Germany, after a three-year course in the Royal Conservatory of Music. He toured Europe, playing in several principal cities at concerts. He was born in Leechburg, but finished his musical education in Pittsburgh. He was persuaded by his teacher to go to Europe. He is at present visiting at his home, but expects to go east to conduct a school of music. E. C. S.

## The European War

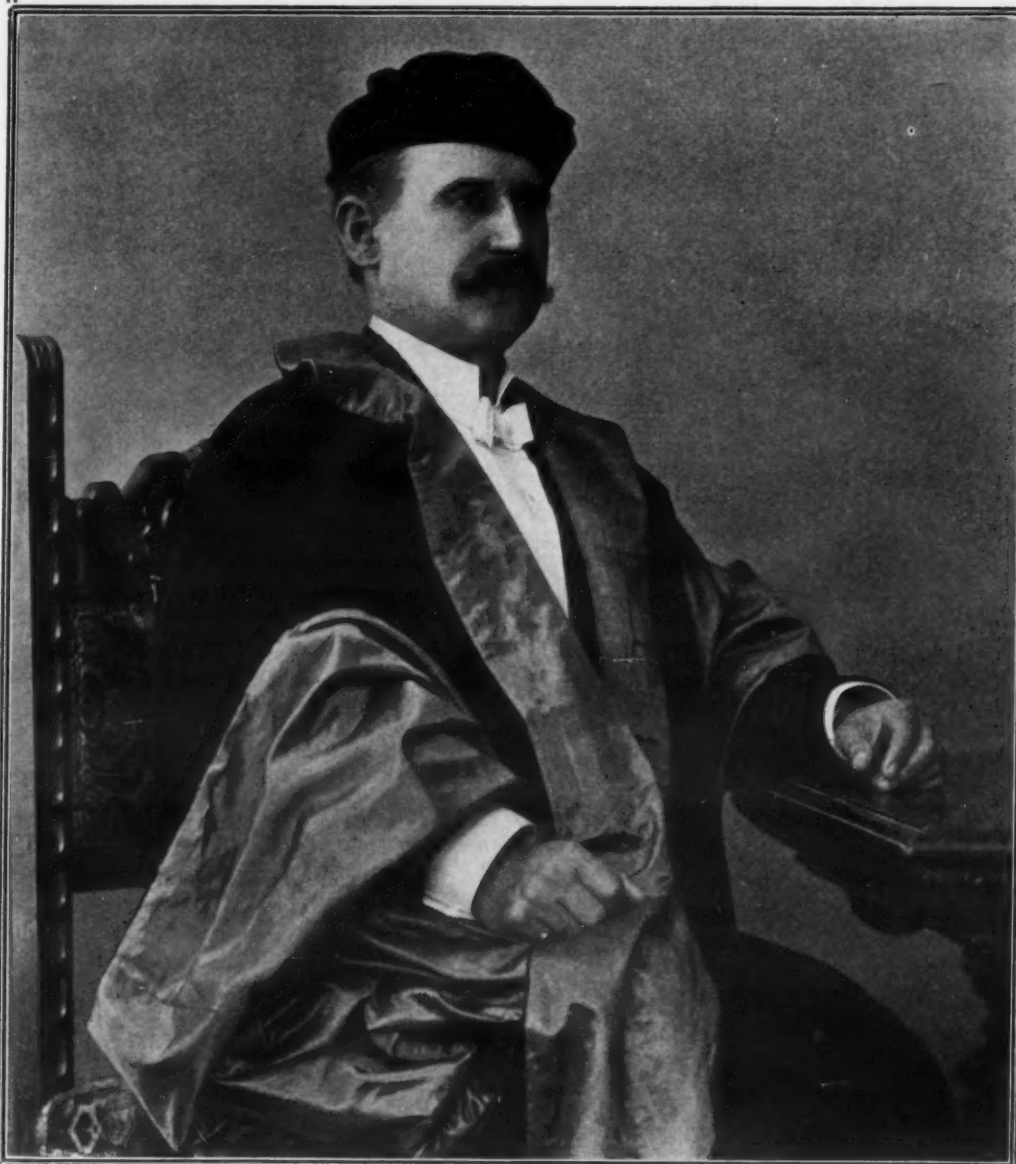
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## LONDON CONCERT AND OPERA SEASON NEAR ITS CLOSE

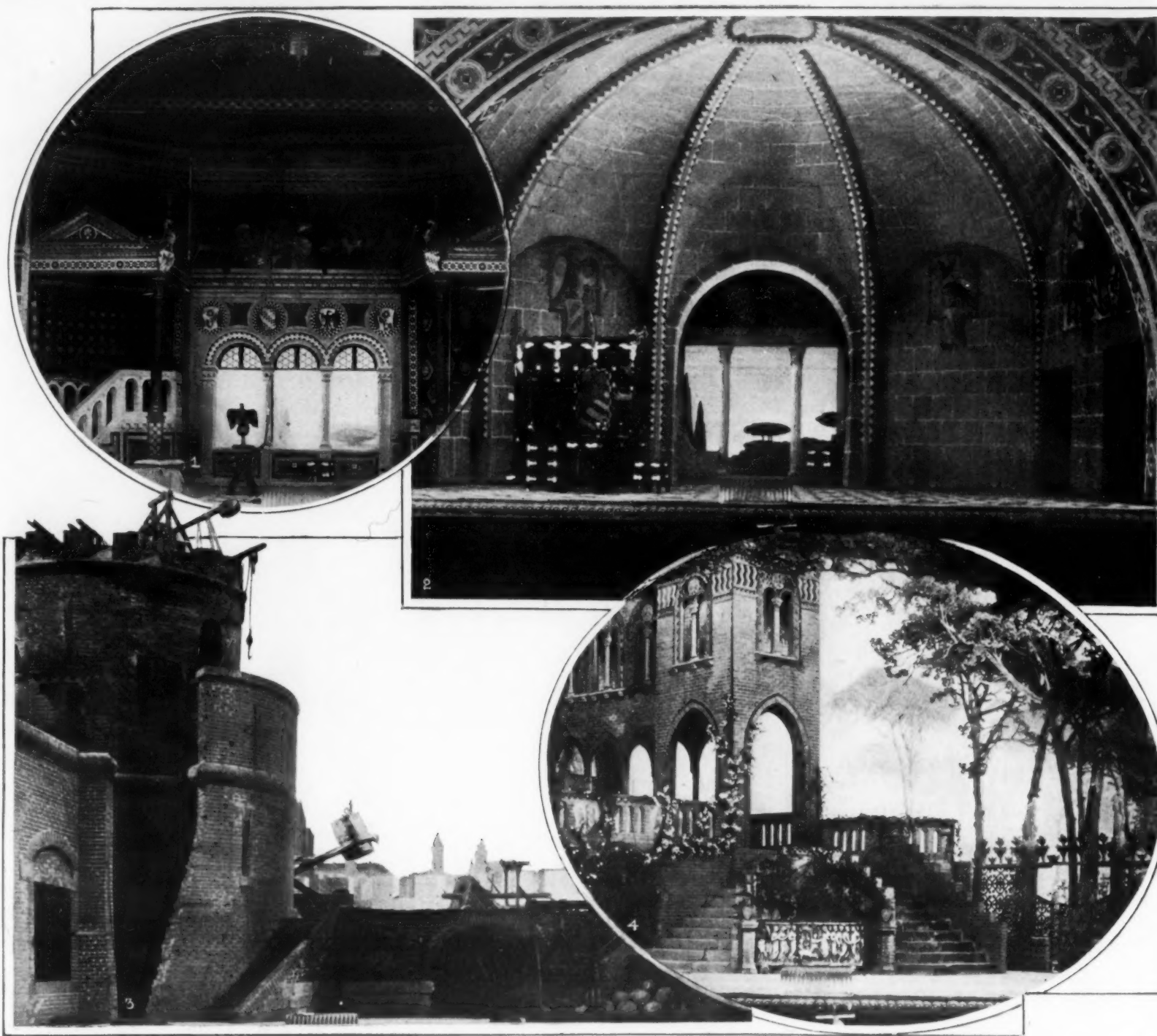
Zandonai's "Francesca" Repeated and Verdi's "Falstaff" Revived in Next to Last Week—Triumph of Polacco and Scotti—Edvina and Martinelli Again Score in "Francesca"—Sandwich Men Announce a Season of Opera in English

London Office of Musical America,  
36 Maiden Lane, Strand, W. C.,  
July 24, 1914.

LONDON'S annual musical drought is fast approaching. The long and exceptionally heavy concert season has appreciably waned and next week the curtains will be rung down for the last time this season at the opera houses, Covent Garden and Drury Lane.

The operatic "golden goose," however, has not yet been entirely disposed of in London, as witness the characteristically enterprising move of Charles Manners in wedging in a seven weeks' season of opera in English at the Prince of Wales Theater, where his foresight and judgment are reaping their rewards in the form of well filled houses for his efficiently though hardly adequately stocked company of artists, the majority of whom are English or English speaking.

It was a strikingly novel though perhaps a somewhat unfeeling idea, which prompted his hirelings, the sandwich men, who carry his posters through the streets on boards strapped to them before and behind, to parade brazenly for the greater part of the day and night in front of the entrance to the Royal Opera. Mr. Manners is evidently well acquainted with the public's craving for novelty in art as well as in light comedy actresses, but he might have hit upon some less pointed and direct way of reminding the Royal house that its place in the scheme of things for the present season is very soon to be vacated and that it cannot remove itself and its im-



—(c) Dover Street Studios, London

Scenes from the Covent Garden (London) Production of Zandonai's Opera, "Francesca da Rimini." No. 1, "Francesca's" Apartments in Act III. No. 2, Act IV: A Hall in the House of "Malatesta." No. 3, Act II: The Round Tower in the Mansion of the "Malatesti," Showing Engines of Warfare and Cauldron for Making Greek Fire. No. 4, Act I: A Court in the Home of the "Polentani"

well selected works. Another splendid performance of "Aida" was given on Friday last, with Mme. Destinn in the title rôle, assisted by that uncommonly gifted artist, Dinh Gilly, as *Amonasro*; Paul Franz, as *Rhadames*, a part for which he displayed exceptional fitness in voice and bearing; Mme. D'Alvarez, as *Amneris*, and Gustave Huberdeau as the *King*. "The Marriage of Figaro" was repeated on Saturday with the familiar cast—Rosa Raisa, as the *Countess*; Alice Zeppilli, *Susanne*; Louise Berat, *Marcelline*; Maggie Teyte, *Cherubino*; Antonio Scotti, the *Count*; Signor Malatesta, *Bartolo*, and Signor Zucchi, *Basilio*. On Monday Verdi's "Masked Ball" was staged with Mme. Destinn as *Amelia*; Alice Zeppilli, *Oscar*; Louise Berat, *Ulrica*; Dinh Gilly, *Renato*, and Giovanni Martinelli, a surprisingly live and conspicuous *Riccardo*. It is proof indisputable of this young singer's great versatility and skill that he should score one of his greatest successes of the season with this uninspiring rôle.

### "Falstaff's" Revival

The feature of the week, and to many lovers of the purely melodic in music, of the season, has been the revival, after a period of twenty years, of "Falstaff," that remarkable product of Verdi's old age, the last and conceded by many to be the greatest and most convincing proof of his genius. Under Signor Polacco's masterful and sympathetic guidance the orchestra acquitted itself splendidly and gave a brilliant performance of this immensely difficult score, which embodies, perhaps as no other of his works, the composer's most lofty style.

It was a fascinating experience to observe how the conductor brought out and sustained the wonderful symmetry and beauty of the opera in its ever varying moods. It was a veritable flood of delicious melody from first to last, with the delightful solos of *Falstaff*, the charming love music, the sprightly feminine quartets, the merry music of the basket scene and the delicate poetry and transparency of the forest scene. All was grace and charm and poetry in one long uninterrupted strain.

And Shakespeare's inimitable comedy was reflected with amazing success by Signor Scotti as the ponderous fat

knight. It was not difficult to forget that the refinement and polish of Scotti's singing seemed a trifle incongruous with the coarseness and lustiness of the character. As *Fenton*, Armanini sang well, and some of the finest singing of the evening was done by Armand Crabbé as *Ford*. Paltrinieri and Didur, as *Falstaff's* roguish henchmen, were excessively funny, though the latter appeared at times to experience difficulties in combining the qualities of dignified braggadocio and inherent fear so as to create a convincing impersonation. Octave Dua as *Cajus* was altogether delightful—fussy and ludicrously important, while his singing was very effectively managed.

Of the women in the cast only Mme. Kirkby Lunn was unreservedly satisfactory. Her impersonation of *Dame*

at times graceful and vivacious, though much of their grace and vivacity appeared too studied, while their singing, except in the case of Miss Zeppilli, never reached a really high grade.

The audience, though small, was intensely enthusiastic. "Falstaff" will be given for the second and last time this year on Saturday with the same cast.

### Repetition of "Francesca"

On Wednesday Zandonai's latest and most striking work, "Francesca da Rimini," received its second performance with the original cast. Mme. Edvina was again a most fascinating and compelling *Francesca*, singing and acting with spirit and charm and impressing all present with the amazing adaptability of her personality as well as with the grace of her movements. The great love-duet with Martinelli in the third act was once again a brilliant example of forceful and skilful singing, and evoked great rounds of applause. Signor Cigada, as *Giovanni*, also repeated his success of last week, being in excellent voice and acting the part of the lame *Malatesta* with unusual skill. Altogether this second performance of the new opera made a distinctly favorable impression and only the lateness of the season prevents its being given more than the scheduled three productions.

Yesterday a large and enthusiastic audience was present for the final performance of "Madama Butterfly," with Mme. Destinn in the title rôle; John McCormack, as *Pinkerton*; Dinh Gilly as *Sharpless*; Elvira Leveroni, as *Suzuki*; Minnie Egner, as *Kate*, and Ettore Panizza conducting. The principals were all in splendid voice and this immensely popular work aroused the audience to shouts of applause. For Mme. Destinn, of course, the plaudits were unstintingly forthcoming, though Mr. McCormack secured his full share and deserved it, too, for a fine and manly display supplemented by his fine quality of voice with its beautifully clear and thrilling head notes.

The season at Covent Garden terminates next Tuesday with a performance of "Aida," in which Mme. Destinn will sing the name part.

The host of disquieting rumors that

[Continued on next page]



Above—The Children of John McCormack and Mischa Elman in London. The Elman Sisters Are the Two Central Figures of the Group. Below—Josef Martin, American Pianist, Scheduled for Appearances in London and Paris

pedimenta too soon from the field of operations.

The penultimate week's program at Covent Garden has had all the wonted attractions in finely equipped artists and



Antonio Scotti, as "Falstaff," Which He Has Just Sung in the London Revival of the Verdi Opera

Quickly was a fine piece of acting and her singing throughout was marked by a fine sense of balance and appreciation of the value of the music. Claudia Muzio, as *Alice*; Miss Zeppilli, as *Nanetta*, and Miss Hume as *Meg*, were all



## LONDON CONCERT AND OPERA SEASON NEAR ITS CLOSE

[Continued from page 9]

have been circulated in London about the possibility that Mme. Destinn may not return next year seem to have but little foundation, for, though it has not yet been definitely decided, nevertheless the great soprano, who, it is said, has been prevailed upon by several of Covent Garden's most prominent social supporters, will in all likelihood return here in 1915 after her season in America. Mme. Destinn leaves London next week for Berlin, where she will fill several concert engagements before leaving for her chateau in Bohemia, where she intends spending the rest of the Summer.

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Mme. Edvina, who, as already announced, will be with the Chicago-Philadelphia company next year, leaves London for Paris next week to fill a trio of engagements at the Opéra Comique.

Milton Aborn, of the Century Opera Company, New York, who sailed yesterday on the *Vaterland*, announced that he had engaged the young American soprano, Florence Macbeth, for three guest performances next season, probably in "Lucia di Lammermoor," "The Barber of Seville" and "Rigoletto." Another artist engaged by Mr. Aborn, while he was here in London, is the American baritone, George Everett, who was with the Boston Company last season, previous to his engagement at Covent Garden this year. Mr. Everett will remain with the Century Company until the opening of the Boston season in January, 1915.

The principal features of the Norwich Festival in October next, at Norwich, England, will be performances of "Parsifal" and the St. Matthew Passion of Bach. "Elijah" will be performed, but not "The Messiah." The list of novelties includes only two works—Hamilton Harty's symphonic poem, "The Tinker's Wedding," and Arnold Bax's tone poem, "Spring Fires." Native music will be further represented by Elgar's "Sea Pictures," Parry's "Vision of Life," Bal-four Gardiner's "News from Whydah," the first and second parts of "Hiawatha," Part I of "Omar Khayyam" and Dr. Ethel Smyth's Chorus, "Hey Nonny-no." Sir Henry Wood will be the conductor-in-chief, though many of the composers will conduct their own works. The festival begins on October 28 and lasts three days.

#### Promenade Concerts

In the forthcoming season of promenade concerts, which begins on August 15, a last year's precedent is to be followed in inviting British composers to conduct their new works, which are to be produced at these concerts. Eight prominent musicians have availed themselves of this offer, Sir Frederic Cowen, Percy Pitt, Frank Bridge, Rutland Boughton, Oskar Borsdorf, Percy Grainger, Henry Geehl and Eugene Goossens, Jr.

There is to be no departure this season from the familiar arrangements which have long prevailed at these concerts. Mondays are to be devoted to Wagner, Fridays to other classics and Tuesdays, Wednesdays and Thursdays are more specially to be regarded as "novelty nights." All through the season a symphony will be played on Wednesday evenings and occasionally on Tuesdays and Thursdays. Altogether twenty-two different symphonies are to be played, including the nine of Beethoven, which will be performed on Friday evenings.

Besides the compositions labelled "first performance" in London or England, some very interesting and comparatively rarely heard works are to be performed this year, such as Ernest Schelling's Suite Fantastique, for piano and orchestra; Bantock's Songs with orchestra, "Frishtah's Fancies"; César Franck's symphonic poem, "Psyche"; Korngold's Overture to a Drama, and Strauss's "Thus Spake Zarathustra."

#### Josef Martin's Activities

Josef Martin, a promising young American pianist, who has been making a number of friends in London during

the last month, is announced to give his first London concert at Bechstein Hall, October 8. Mr. Martin, previous to his



(C.) Mishkin

Giorgio Polacco, Upon Whom Fell the Duty of Conducting Nearly All of the Operas in the Covent Garden Season and Who Met the Obligation Triumphantly

departure for Paris last week, was the guest of Mrs. Sackville-Coldbeck, who entertained with a musicale at her residence in Kensington. Marta Cunning-

ham, the soprano, formerly of Baltimore, who will sail for New York on the *Cedric* on July 30, was one of the artists on this occasion.

After a short stay in Paris, Mr. Martin will leave for Berlin to pass the remainder of the Summer and, as soon as his recitals in Paris and London are over, will sail for New York in time to appear in one of the opening concerts at the Century Opera House.

The accompanying picture shows some budding artists now resident in London. The extremes are the little son and daughter of John McCormack, the tenor, and those in the middle are the young sisters of Mischa Elman, the violinist. The children are neighbors in London.

The picture of Edmund Burke, the Canadian baritone, represents him as *Dylan*, the sea king, in the opera of the same name, by Josef Holbrooke, the English composer. At the first production this month at Drury Lane Theater of the new opera Mr. Burke scored a great success—a success that was not achieved by any other artist of the cast.

FRANCIS J. TUCKFIELD.

Horatio Connell has been engaged for the fourth consecutive season to appear with the Philadelphia Orchestra, March 5 and 6. He will sing the bass part in Gustav Mahler's symphony and this occasion will be the first performance of the work in America. For this event the orchestra will be increased to 125 musicians and will be augmented by a chorus of 1,000 voices.

Helen DeWitt Jacobs, a young Brooklyn violinist, has been invited by Ambassador Gerard to play at a reception at the American embassy in Berlin. She has been studying with Auer. Next Winter Miss Jacobs will give a recital at Aeolian Hall, New York.

Christine Miller, contralto, and George Hamlin, tenor, are announced for a joint recital in Aeolian Hall early in February.

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## ECHOES OF MUSIC ABROAD

Scarcity of Desirable Tenors a Source of Worry to New Director of Paris Opera—Many British Novelties Heard at Promenade Concerts in London—Schumann-Heink Again a Favorite with Cosima Wagner—London Hears Unique Concert Given by Four Hundred Orchestra Players—Cyril Scott Planning a Visit to This Country—Isolde Beidler to Publish Her Memories of Richard Wagner

WHAT is principally disturbing Jacques Rouché, the next director of the Paris Opéra, just now is the scarcity of good tenors. Notwithstanding his quest "in every quarter" he has been unable to find what he wants. What he wants, however, would seem to be a demi-god, not a mere opera singer.

The qualifications must include "a well trained voice of beautiful quality"—equally adapted for Wagner and Mozart—and youth, experience, and a temperament for both gaiety and tragedy. He must sing the music of *Tristan* so as to bring tears to the eyes of the most hardened *pensionnaire*, but he must be prepared "to break his heart without a sob finding its way into his marvellous throat, and the golden notes must continue to be poured forth in uninterrupted sweetness."

"It almost seems," comments the *Musical News*, "as if civilization, which to so large an extent has destroyed individuality, were reducing everything to a medium condition—which is far from being the golden mean, however. Instead of basses and tenors, or contraltos and sopranos, there is a tendency for the majority of men to be baritones and the majority of women to be mezzo-sopranos, so that practically there is a loss of both depth and brilliance of tone."

"The further result is, that in order to supply the deficiencies adventurous baritones and mezzo-sopranos often force and injure their voices in trying to sing beyond their proper range, while those whom age has deprived of a taste for adventure are content to sing in the ranks of basses or contraltos, from which, at any rate, they can experience no harm."

BRITISH novelties are to play a conspicuous rôle in the repertoire of the forthcoming series of Promenade Concerts at Queen's Hall, London, under Sir Henry J. Wood's direction. There are no fewer than twenty-one new works by British composers scheduled for performance, representing various outlooks and tendencies and widely different stages of development of native art.

Sir Edward Elgar's "Sospiri," a brief fanciful piece for strings, harp and organ (Op. 70) will be heard on the opening night, Saturday, August 15. Other works in the first fortnight include Percy Grainger's "Colonial Song" and "Molly on the Shore" (newly orchestrated versions), and a new orchestral rhapsody, "From the Prairie," by the late Coleridge-Taylor.

In September two new pianoforte concertos will be introduced, the first by Cyril Scott, the other by Kathleen Bruckshaw. The Suite de Ballet "Sakura," by Percy Pitt, a portion of which was heard at the recent Torquay Festival, will be played in its entirety. Sir Frederic Cowen has written a second suite on the "Language of Flowers" idea. A dramatic fantasy, "Glaucus and Ione," by Oscar Borsdorf, three songs, orchestrated, by Felix White, and an overture, "Friend Fritz," by Richard Walthew, complete the September list.

In October, "In Maytime," by H. Bal-four Gardiner; an "Elegy and Scherzo for cello and orchestra," by J. D. Davies; a Suite, "Fairyland," by Henry Gehl; a Symphonic Poem, "Perseus," by Eugene Goossens; "Conversations," for piano and orchestra, by Dr. Walford Davies; a "Dance Rhapsody," by Frank Bridge; "Love and Night," an arrangement of the final choral dance in "The Birth of Arthur," by Rutland Boughton, and "Aubade," by Cyril Scott, and "Three Scottish Dances," by Algernon Ashton, form a representative list of novelties of local production.

The foreign novelties will be only a few more in number than those by na-

tive composers. The late Gustav Mahler will be represented by several sets of songs for voice and orchestra, Max Reger by his four Tone-poems (after Arnold Böcklin) and his Ballet-suite, and Erich Korngold by his Sinfonietta, Op. 5. Anton von Webern, a disciple of Schönberg, will contribute a set of "Futurist" Impressions, and two hither-

Aurelio Giorni, complete the list of foreign novelties.

ONE of the most interesting events of the London music season was the Empress of Ireland Memorial Concert, in which the six most prominent orchestras in London joined forces. These were the Philharmonic, the Queen's Hall, the



Ernestine Schumann-Heink and Siegfried Wagner at Bayreuth

to unknown German composers will be represented in a Violin Concerto by Julius Weismann and an Overture, "Reinecke Fuchs," by Karl Bleyle.

The young Hungarian school is not to be neglected, and a new Suite, two pieces entitled "Deux Images" and a Rhapsody for piano and orchestra, by Béla Bartók, and a Concerto Eroica for piano and orchestra, by Ottokar Novacek, are expected to prove interesting contributions.

Stravinsky's "Scherzo Fantastique" and Liadov's Symphonic Picture, "A Fragment from the Apocalypse," supply the Russian element. Florent Schmitt's New Suite for orchestra, "Reflets d'Allemagne," is the only work by a living French composer, but César Franck's Symphonic Poems, "Les Eolides" and "Psyche" are down for performance.

A new work by the Spanish composer, Granados, a Symphonic Poem entitled "Dante"; a Bacchanale for orchestra, by Lady Dean Paul ("M. Poldowski"), and two Italian works, the Aria "Edone t'aggiari" (Proserpina), by Francesco Saccati and a "Marcia di Nozze," by

London Symphony, the New Symphony, the Beecham and the Royal Opera (Covent Garden) orchestras, and the conductors, who took turns in wielding the bâton, were Sir Henry J. Wood, Landon Ronald, Thomas Beecham, Emile Cooper, of the Russian company at Drury Lane, Emil Mlynarski, Giorgio Polacco and Percy Pitt.

Thus 400 performers were drafted into service for the program, which consisted of an arrangement of the Chopin Funeral March, an overture by Sullivan, the Vorspiel and "Liebestod" from "Tristan und Isolde," the Funeral March from "Götterdämmerung," Berlioz's "Carnaval Romain" Overture, the Scherzo from Tchaikowsky's "Pathétique" Symphony, a Bach air for strings, the "Ride of the Valkyries" and the "Tannhäuser" Overture.

As for the general effect created by the massing of so many orchestra players, these remarks by one reviewer are pertinent: "It would be a mistake to believe that four times one hundred players produce four times as much sonority. The result of increasing the number of

instruments varies with each department. The strings, for instance, beyond a certain point, give little additional result in proportion to a vast increase in numbers. The wood-wind, owing to the manner in which the notes are produced, loses much of its precision if increased beyond a certain number and gives a ragged effect.

"On the other hand, the tone-color of ten trombones and four tubas is magnificent, and that of five sets of tympani indescribably effective. There were close upon two dozen basses, and the movement connecting the prelude with the Liebestod from 'Tristan' was one to be remembered. Another was the final entrance of the trombones in the 'Tannhäuser' overture."

A FEW evenings ago Mme. Schumann-Heink, who is singing at the Bayreuth Festival just now, was requested to sing a new song by Siegfried Wagner at a musicale at Wahnfried. The other guests gave the contralto a most enthusiastic reception, the composer beamed and the Widow of Bayreuth, who is no longer strong enough to receive the Wahnfried guests, sent a message from a balcony, where she had been listening, that she would consider it a compliment if the singer would return the next day at noon and sing the song again for her.

Mme. Schumann-Heink accordingly paid her a special visit the following day and after she had sung Frau Cosima kissed her and then kissed her son Siegfried. "Why is there only one Schumann-Heink?" she asked, and then added: "I must whisper it, but there is not another—and she goes off and lives in America."

THE Autumn of 1915 is to bring Cyril Scott to these shores for the first time. Decidedly one of the most original of British composers, he has been termed the most "advanced" of the school. Certainly he is one of the most interesting musical personalities of the day and undoubtedly his incipient vogue in this country will receive a substantial impetus from his personal visit here. During the coming season he is to make concert appearances in many of the Continental centers.

The son of a Greek scholar of local prominence, Mr. Scott, according to an interesting sketch of his life given by the *Musical Standard*, was sent to Frankfurt-on-Main when he was twelve years old and that city chiefly was the scene of his education. Later he spent some time in England completing his general education, then, at the age of seventeen, he returned to Germany to study composition under Iwan Knorr. Among his fellow-students in Germany were Percy Grainger, Roger Quilter and Norman O'Neill, and all four of them, each possessing an individual style, have stamped their mark upon the musical history of their country.

Cyril Scott's first composition of any account was a symphony written when he was nineteen and produced at Darmstadt, but since then destroyed by the composer because he considered it immature. His second symphony was introduced by Sir Henry J. Wood, and this, too, has been altered and partially destroyed—that is to say, the first movement has been destroyed and the remainder transformed into a dance suite for orchestra. He has written, in all, about fifty songs, few of which are ever seen on a program outside of England, and his list of piano pieces has been rapidly growing during the past few years. He frequently plays his piano compositions and the accompaniments to his songs for singers using them in public.

At present he is at work on a pianoforte concerto, and this he is to play himself first in London and afterwards in Berlin, St. Petersburg and other European cities. He finds it easier to have his larger works produced abroad, as they need many rehearsals and the endowed orchestras on the Continent are in a position more easily to fulfil his wishes in this important respect. His quintet is to be played shortly in Vienna and there his new choral work also will be produced.

Poetry, philosophy and Indian mysticism, it seems, are his recreations. "I go on the old principle," he says, "that

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

a change of work is the only possible rest for me; so about four months in the year I put music aside and devote my time to writing poetry. This is when traveling in Switzerland, Germany and so forth." He has published a goodly quantity of original work and has also translated Baudelaire into English.

In a lecture of Mr. Scott's quoted in the *Monthly Musical Record* he asks: "Why should not the number of forms be as illimitable as the number of contents calculated to go inside those forms? Certain it is that at present form and pattern are considerably confounded in that should the form of some work not be based on an old pattern the entire work is regarded as formless; and it is against this exceedingly circumscribed point of view that much warfare might be waged.

"Pattern and form are different things, and the greatest geniuses in music discard pattern and invent a new form, because their originality, their inventiveness, their absolute newness, transcends the limitations of the ancient patterns. These they have unlearned, and in their place have erected a new formal structure, to which as strict an adherence is often maintained as to those which have been discarded. The overthrow of the laws formulated by preceding musicians merely means the birth of new ones, because lawlessness and genius only go hand in hand in one sense, and that is in the sense of pre-existing laws. Whether the new 'rules' which the composer engenders for himself are at first apparent to the listener, is another matter. It is more than likely that they are far from being so.

"As in other domains of mental activity people talk of the supernatural or the impossible or the contrariness to the laws of nature merely because there may be laws which they are ignorant of, so in music do people talk of the formlessness and anarchy as soon as the structural design is not founded on a hackneyed one, or is not blatantly transparent. The form of an ocean and the form of a tree are two vastly different things, and yet both have undoubtedly got form; just as the rambling incursions of a frieze and the Venus of Milo are likewise diverse in the largest degree, although both possess formal characteristics.

"Structure, then, is not good or bad according to the pattern on which it is built, but alone according to its own intrinsic goodness or badness, the merit of the thing itself. And thus we require a different starting-point for criticism than as to whether a musical structure is like sonata-form, rondo-form, or so forth. We require to ask, Does it flow, has it any real standpoint of its own, or is it a mere series of irritating and meaningless full-stops? since nothing can be more aggravating than a continual coming to an end and a continual restarting."

MONEY being, as usual, the root of all evil talking, the *Musical Standard* thinks that if Wagner had left behind him nothing more than the \$11,000 for which his estate was proved there would have been no backwash of piquant scandal.

"It is neither necessary nor pleasant to follow the evidence in detail, but what is of interest is the statement made by Frau Beidler's counsel that it was quite true that Wagner at his death left only some \$11,000, and that it had been forgotten to tell the world that the income afterwards derived from performing rights amounted at the end of the nineties to no less than \$187,500 a year."

The case, as Ernest Newman observes in the *Birmingham Daily Post*, has cre-

ated a feeling of nausea everywhere. "It is the last and, from its peculiar circumstances, quite the worst, piece of nastiness that has centered round poor Wagner's name. Cosima was once his good genius; since his death she has been his evil genius. 'She has ruined me, and she will ruin Wagner,' said von Bülow when he obtained a divorce from her. That she did not ruin Wagner as a musician or a fighting force was solely due to the fact that he was too strong in these respects to be ruined by anyone; but Cosima has done much to ruin his reputation as a man, and to diminish the world's respect for the theater that he left behind him.

"Yet we owe her a great deal. Like almost everyone else who has come closely into contact with Cosima, it is easy to be repelled rather than attracted by her; but it was she who saved Wagner for us. When she came into his life he had lost heart, and was drinking heavily to drown his despair. Cosima broke him of that, and urged him to take up again the long-interrupted 'Ring.' Her strong hand was just what he needed to guide him then and later; had it not been for the security and steadiness she brought into his domestic life he would never have found the time and the energy for the colossal work of founding Bayreuth. She is a rather unsympathetic character now, but in another hundred years the world will see the real grandeur there is in her harsh outlines."

Meanwhile Isolde Beidler, whom the courts have pronounced a von Bülow and not a Wagner, a judgment against which she has entered an appeal, is going to publish a book of her memoirs of Richard Wagner, under the title, it is reported, of "Memoirs of My Father." J. L. H.

### LONG TOUR FOR GANZ

Pianist to Be in America from September to June, 1915

Charles L. Wagner, the New York concert manager, who sailed on the *Aquitania* July 21, expects to return August 25. He announces that Rudolph Ganz will open his tour September 25 at the Worcester Festival, and has thirty-five engagements already booked before Christmas. Mr. Ganz will remain in this country until June 1, 1915. His New York recital at Carnegie Hall is to take place October 18.

John McCormack will arrive October 23 and open his season at Louisville, October 26. His first New York appearance will be on October 31 at Carnegie Hall.

Alice Nielsen is continuing her last Winter's tour through the Summer and into the Fall. She has seven engagements for August and will open her Fall season in early October in New England. She will give a recital in Carnegie Hall in January.

Milwaukeeans will have an opportunity to hear the famous Gregorian chant at the Auditorium on Sunday evening, August 9, when the Knights of Columbus Choral Club and the Gregorian Choir of St. Louis will stop in Milwaukee for one concert on the way back to St. Louis from the Knights of Columbus convention in St. Paul.

For a season's exclusive control of his ballet, "The Legend of Joseph," Richard Strauss is said to have received \$25,000, which should do much to console the composer for the fact that most critics regard the work as a failure.

Henry W. Savage returned to New York July 29 on the *Kronprinz Wilhelm* after a four months' visit in Europe.

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## NELLE BRYANT DELIGHTS AUDIENCE IN CHICAGO

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Program of Varied Demands

CHICAGO, July 30.—Nelle Bryant, soprano, was heard in a delightful program at a large musicale given at the home of Mrs. Benjamine J. Buckingham, of Bryn Mawr Highlands. The young singer's sympathetic and brilliant soprano again had its sure appeal. Her



Nelle Bryant, Soprano, as "Tosca"

singing of the little heart-appealing songs, "Marchéta" and "My Heart Is a Lute," brought tears to many eyes. The aria from "Cavalleria Rusticana" revealed the dramatic quality which made Miss Bryant a favorite on the operatic stage in Germany. Her beautiful tones were blended with the sympathetic contralto of the hostess, Mrs. Buckingham, in the familiar Barcarolle which so charmed the audience that a repetition was necessary. The following songs and arias were given:

"Ruhe Meine Seele" and "Morgen," Strauss; "Schlupfwinkel," La Forge; "Er ists," Wolf; "Inter Nos," MacFayden; "My Heart is a Lute," Woodman; "Marchéta," Schertzinger; "Star," Rogers; Aria, "Cavalleria Rusticana."

Miss Bryant was called to Chicago to sing for the California Day of the Biennial convention of Women's Clubs, after which she planned to go on a vacation, but her admirers have found her out and she has had to sing in several musicales.

Another large society function will be given this week at the Hyde Park Hotel in which Miss Bryant will be the attraction.

## WINS PRIX DE ROME

Widor's Pupil and Assistant Awarded  
Coveted Honor in Paris

This year's winner of the Prix de Rome is Marcel Dupré, a native of Rouen. The historic prize, which is offered by the National Conservatoire to its students, carries with it three years' residence at the Villa Medici in Rome for further study and composition.

Marcel Dupré has studied his art since earliest boyhood. His first instructor was his father and so thoroughly did he incorporate the principles of music into his son that the lad gave an organ recital at the age of eight. When he was twelve years old Dupré became his father's regular assistant at Rouen. Two years later his oratorio, "Les Anges de Jacob," was performed.

In 1905 Dupré went to Paris to study, choosing as his master, Professor Diémer. Under the latter the young man won the première prix de piano and two years later, while studying with the late Alexandre Guilmant, he won a premier prix d'orgue. Under his last professor, Widor, young Dupré gained a premier prix de fugue. Since 1906 the musician has been Widor's assistant in the Church of Saint Sulpice, Paris.

## MILWAUKEE'S FREE CONCERTS

Inclusion of Operatic Features Attracts  
Widespread Attention

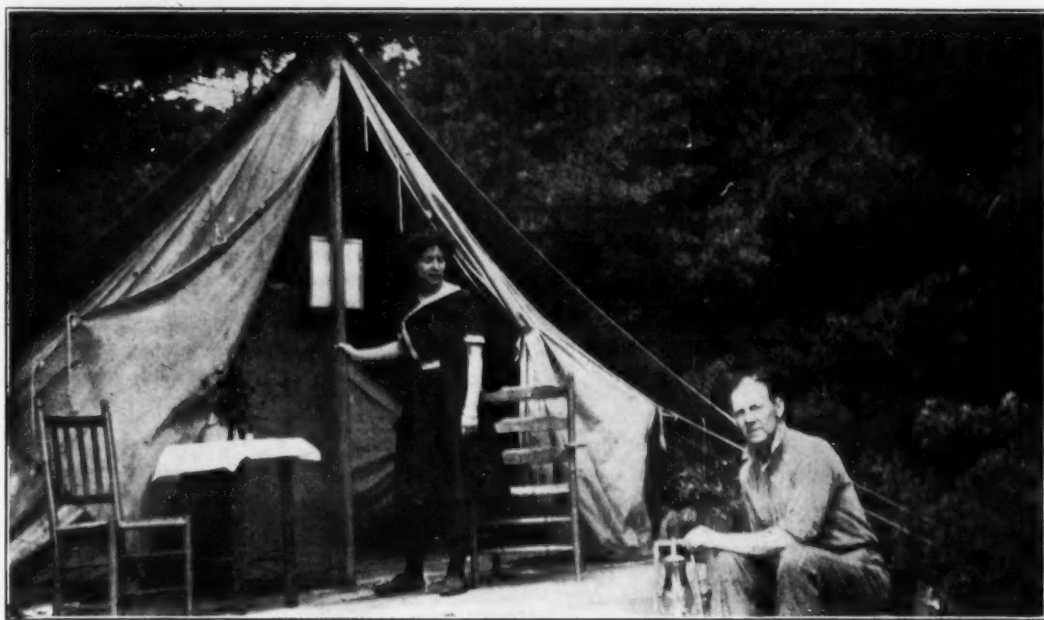
MILWAUKEE, July 31.—Milwaukee's free band concerts in the parks, especially those featured by the presentation of grand opera in tabloid form, have been attracting attention in various parts of the country and have brought inquiries from officials of several eastern cities. W. H. Ball, chief of the bureau of city property in Philadelphia, has written Secretary F. P. Schumacher, of the Milwaukee park board, asking for programs of concerts given, particularly those in which the singers have been an attraction. Secretary Schumacher is also in receipt of a letter from Richard B. Watrous, formerly a newspaper man of Milwaukee, now general secretary of the American Civic Association, with headquarters in Washington, D. C., asking for programs and seeking information regarding the vocal features.

The Louis La Valle Quartet, which has been contributing operatic numbers to the park concerts, has received much commendation. Mr. La Valle, formerly a singer with the Joseph Sheehan Opera Company, is now an instructor in singing and drama at Marquette University, Milwaukee.

An American girl, Jessie Christian, who has been studying in Paris, sang the rôle of the Queen in a recent performance of "Les Huguenots" at the Paris Opera.

The Scotch pianist, John P. Dunn, is now well established in Kiel, Germany.

## A NEW MANAGER IN THE CONCERT FIELD



Edward Fielding and His Wife, Elizabeth Sherman Clark, in Their Camp in the Adirondacks

EDWARD FIELDING, of New York, with offices at No. 53 West Seventy-second street, has entered the managerial field with the following list of artists for the coming season: Mme. Luisa Villani, soprano, of the Boston Opera Company, late of La Scala and Covent Garden; Giuseppe Gaudenzi, tenor, of the Chicago Opera Company, late of Covent Garden and Milan; Elizabeth Sherman Clark, soprano, formerly of the Metropolitan Opera and now a leading concert singer;

Arthur Reginald Little, concert pianist, who appeared successfully in London and Paris and last Spring with the New York Symphony Orchestra; Willem Durieux, cellist, from The Hague; Constance Purdy, the talented New York contralto, who specializes in Russian songs, and Grace Walters, classic and modern dancer.

The accompanying snapshot shows Mr. Fielding and Elizabeth Sherman Clark, his wife, on vacation in their camp in the Adirondack Mountains.

## SPIERING TO CONDUCT A WOMEN'S ORCHESTRA

His Leadership Expected to Redound to  
the Benefit of Young Americans  
Studying in Berlin

THEODORE SPIERING, who plays so broad a part in the musical life of Berlin, will enter upon a new field with the beginning of next season, says the *Continental Times*, which will surely redound to the benefit of young American musicians in Berlin. Mr. Spiering has accepted the post of conductor of the New Berlin Orchestra for Women Musicians, which he will proceed to reorganize radically with the commencement of his leadership, limiting it to stringed instruments alone.

Mr. Spiering's object in accepting the leadership of this unique organization is primarily based on his desire to provide his pupils, and young Americans violinists and pianists generally, with an opportunity for ensemble training which would otherwise be quite beyond their reach.

Not only will it now become possible for young women violinists from America to join an orchestra and secure all the broad musical benefits of orchestra training, but an opportunity will also be opened for soloists—pianists or violinists—to rehearse their concertos, etc., with an orchestral body at minimum rates—rates which, to many a struggling young musician, will make possible that which was out of the question before. And this unique privilege will be accorded them under the baton of a first-class conductor—one whose time is already filled almost to the limit with important engagements as conductor of full-bodied orchestras, and who would hardly have consented to conduct an organization still in its struggling stages but for the broad pedagogical possibilities which the undertaking opens up.

It was announced by George C. Tyler, managing director of the Liebler Company, upon his return from Europe last

week, that Joseph Urban, who designs the stage pictures for the Boston Opera Company, has been engaged to work upon the scenes and costumes of Edward Sheldon's play, "The Garden of Paradise."

## N. Y. U. SUMMER COURSE

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The Summer music course, offered by New York University, opened on July 22 and will terminate August 12. Although the term is short the subjects discussed are arranged with a view to compactness and practicability. First, second and third year courses are available.

In the first year music reading, ear training, rote songs and the rudiments of music and melody are prescribed. Second year work covers, in addition to more advanced phases of the elementary work, methods of teaching music in elementary schools and individual music reading. The final course comprises methods of teaching and critic teaching, harmony, high and normal school music and methods of supervision and conducting. All of the classes unite daily for chorus work. Music appreciation is also included in each year.

Daisy Kennedy, the young English violinist, who was married recently to Benno Moisevitch, the pianist, evidently has found the experiment she tried last year of giving recitals at half past five a success, as she has given two at that hour again this Summer.

Adela Verne, the English pianist, will return to London from her South American tour in January.

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## Vocal Teachers Must Be Singers, Says David Bispham

To the Editor of MUSICAL AMERICA:

I recently sent to the St. Louis Republic a letter containing my views on the vocal standard adopted by the Missouri Music Teachers' Association. May I make the following additional comment:

One of the strange things about singing is that so many people approach the subject with an utter lack of intelligence; and it is amazing that, among the requirements of the Missouri Music Teachers' Association for singing teachers, their ability as singers is not insisted upon. They are required to play a little on the piano, to know something of harmony, physiology and psychology; but to know how to sing? That is about the last thing in the world, seemingly, to be considered.

I feel that the attention of all teachers of singing should be called to this, for, in my opinion, it is a very important matter. It is obvious that a teacher of the violin, piano, organ, or what not, must be able to play upon his instrument before setting up as an instructor of others; yet there are thousands of singing teachers who cannot and never could sing.

To learn to play the violin one must engage a good violinist, is it not so? How is that difficult instrument to be taught by an ignoramus? The idea is preposterous! Only a violinist can teach the violin, and it is but common sense to require of singing teachers that they shall be—or shall have been—singers of experience, and know how to use and

train that most complex and perplexing instrument, the human voice.

As I write, a letter comes to me from a person connected with a well known school of music, asking my opinion as to "whether a singing teacher should himself be a singer, and if so, why?" My answer, as may be expected, is "Yes"; and, among the many reasons why, one of the foremost is that it is high time that we in this country began to discountenance the incompetence and charlatanism that is so prevalent everywhere, in all occupations. Besides, why shouldn't a singing teacher know how to sing?

The attitude of millions who are casting about for a means of livelihood—without any fitness or preparation for anything—seems to be: "I cannot work, to beg I am ashamed. Oh, I know; I guess I'll teach singing."

Faithfully yours,

DAVID BISPHAM.

New York, July 30, 1914.

## WOMEN GIVE IMPETUS TO SANTA BARBARA GROWTH

Musical Development in Last Score of Years May Be Traced to Women's Club Activity

SANTA BARBARA, CAL., Aug. 1.—To the activity of California women are due the present flourishing musical conditions of Santa Barbara. Its musical history dates back about twenty years, when music began to assume its rightful place among the educational and pleasurable activities of the city. Of late years development has reached a high point.

The first woman's musical club, the Schubert Club, organized and directed by Mrs. George Wright, gave its first public concert on Schubert's anniversary, with a program of that composer's works. When Mrs. Wright's departure from Santa Barbara left the club without a leader the members continued to meet socially and eventually organized for united work, forming what is now the Friday Study Club. The scope of this club is broad, embracing civics, art, literature, history and music. It is a federated club of twenty-five members and stands for the uplift of the community. Among Santa Barbara's musical leaders of those days was Mrs. T. H. Morrison, who successfully drilled and conducted a chorus of 150 voices in the first oratorio work ever given in Santa Barbara.

For a number of years after the retirement of these leaders there was almost no activity in music except in an individual way. In 1905, however, a

group of nine women, realizing the musical talent and real interest that only needed arousing, came together, largely through the efforts of Carrie Truslow, for more united work. These women formed the Santa Barbara Music Study Club.

The club now has a membership of eighty-eight, of whom forty-four are active and forty-four associate members. The growth in members is of small importance in comparison to the development of the influence of the club in musical activities. In 1907, two years after its organization, the club, through the earnest zeal and indefatigable efforts of its members, was the means of bringing Paderewski and Kubelik to Santa Barbara. These artists played to full houses of eager listeners, and represented the first outside talent ever had made a financial success of an appearance in Santa Barbara. Later a course of four concerts was arranged for. Among the artists who appeared at these were David Bispham, Johanna Gadske and the Maud Powell trio.

Having proved to the Santa Barbara people that they love and desire good music, the Music Study Club has not since then taken an active part in the business of promoting concerts, but has staunchly supported good musical events.

## OVERDOING ORCHESTRATION

Paderewski Regrets Absence of Economy of Means in These Days

Mr. Paderewski commented during his last season in America on certain young spendthrifts in music. With Philip Hale, who writes of it in the *New Music Review*, he was speaking of an American composer not yet thirty years old, who required for the proper interpretation of his symphony four flutes (two interchangeable with piccolos), five clarinets and a bass clarinet, four oboes (two interchangeable with English horns), four bassoons, double bassoon, eight horns, and everything in proportion.

Paderewski regretted the absence of "economy in means" in these days. He spoke of the wonders worked by great composers of the past with a small orchestra. No modern or ultramodern with an immense apparatus has produced such an effect of power. For Paderewski few operas have such dramatic force as "Don Giovanni." "Even after Wagner, this opera is amazingly dramatic and impressive." Mr. Hale reminded Paderewski of that brilliant chord with which Berlioz ends the "Roman Carnival" overture, perhaps the most sonorously brilliant chord in musical literature.

"What is the secret of this brilliance, which defies analysis? The chord on paper looks like any other conventional chord. There are four bassoons, two cornets à piston, as well as two trumpets, but otherwise the wind instruments are those of a small orches-

tra. How thin to the eye are many pages of Saint-Saëns's symphonic poems; yet, how beautiful is the sound of his orchestra. Mark the use of wood-wind instruments in one of Auber's operas, say, 'Fra Diavolo.' An oboe, clarinet, bassoon says something when it is called upon to speak and it gives color to the sentiment or situation. Or look at the scoring of the accompaniment of Cherubino's canzonetta or Susanna's air."

## Margaret Wilson Sings at Stroudsburg Concert

STROUDSBURG, PENN., Aug. 2.—Margaret Wilson, President Wilson's daughter, was enthusiastically received to-day in her first appearance in Mount Pocono as a singer. The affair was a musicale given for the benefit of Trinity Church. Miss Wilson sang several solos. Others on the program were Callie Batten, daughter of the Rev. Dr. Batten of New York, and Marie Stone Langstone of Philadelphia. Miss Wilson will return to Washington in a day or two.

## Covent Garden Season Ends

Cable reports from London describe the closing of the Covent Garden season on Tuesday night of last week. "Aida" was the final opera and Queen Alexandra was present.

Zelie de Lussan is now singing with the Moody-Manners English Opera Company.

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Of which ALESSANDRO BONCI writes:

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Parma, 21st Sept., 1913.

Alessandro Bonci.

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## Compulsory Registration of Music Instructors Demanded by California Association

State Organization of Teachers, at San Diego Convention, Endorses  
Bill to be Presented to the Next Legislature—Fine of \$500 the  
Penalty for False Statement or Failure to Register—Pedagogical  
Subjects Discussed at Meetings

SAN DIEGO, CAL., July 20.—At the annual convention of the Music Teachers' Association of California, which just closed here, there was hearty endorsement for a bill to be presented at the next legislature, compelling music teachers to register themselves as such with the Secretary of State and providing for the issuance of certificates by the State, such certificates to be displayed in their studios. Any false statement in the application or a failure to register, is to be made punishable by a fine of \$500.

The convention brought together in a bond of warm fellowship about 200 of the foremost musicians of the State and cemented a brotherly spirit too uncommon in the past.

Another question which created lively discussion and met with the general approbation of the whole convention was the proposed strict requirements for membership in the State association.

Inasmuch as the indorsement of this proposition as outlined would require an amendment of the association's constitution, the matter was postponed until the annual directors' meeting in December.

The proposed plan segregates membership requirements into four classes: first, teachers of ten years' experience, this term to be increased two years each year for six consecutive years; second, no examination for teachers of metropolitan, national or international repute; third, pupils having completed a four years' music course in any accredited school; also, advanced pupils who have studied at least two years under teachers in Class Two, admitted without examination; class four, all persons not eligible under the other three classes may become active members by passing the association's membership examination.

The convention opened with a reception at the Grant Hotel given by the San Diego Association. Albert F. Conant is president of the local organization and to him and his able assistant, Willibald Lehmann, is given the fullest credit for organizing and carrying through the local hospitality.

Gertrude Gilbert was chairman of the reception committee, assisted by Mrs. L. L. Rowan, Mary Fletcher, Tyndall Gray, Elizabeth Deacon, Mrs. M. D. Hesse, Grace Bowers, Lida Gray-Bowles, Florence Normann-Shaw, Maura M. Yost, Angela O'Byrne, Paul McCarty, Jas. O'Connor, Rose Judson, Florence Schinkel-Gray, Alice Castle and Lillie Stibolt Hannsen. LeRoy Hammond's Mando

orchestra gave the musical program, assisted by Mrs. L. A. Viersen, soprano, and Florence Normann-Shaw, violinist.

### Local and State Presidents Speak

President Conant, of San Diego, made the opening address on Tuesday morning.

Mr. Conant spoke a warm welcome to



Willibald Lehmann, San Diego pianist,  
Largely Responsible for the Success of  
the Recent Convention of the California  
State Music Teachers' Association

all new musicians in San Diego as so much more good material with which to build a lasting musical structure for the city. State President Henry Bretherick, responded. He spoke of the value of co-operation among the teachers of the State, not only for individual inspiration and sympathy, but for the good of the whole body. He declared that the aim of the State Association is one of stimulation, not elimination.

A concert by members of the San Diego Association followed. Mrs. L. L. Rowan, contralto; Helen Engel Bosworth, violinist; A. J. Raimondi, clarinetist; Claude K. Webster, pianist, and Mrs. Amy Vincent, accompanist, gave a most enjoyable affair.

Mrs. Zay Rector Bevirt followed with an interesting lecture on the Dunning System which she has used to excellent advantage on a class of children who illustrated her points.

The afternoon session was opened with an organ recital at the First Church of Christ, Scientist, when Albert F. Conant gave "Christus," a series of twelve tone pictures by Otto Malling. He was assisted by Mrs. Margie L. Webster, soprano, and Mrs. Laura C. Conant, reader.

Estelle Heartt-Dreyfus of Los Angeles was unable to give the recital planned and Mabel Strock, of New York, substituted with gratifying results. A pleasing voice and personality combined with excellent accompaniments by Willibald Lehmann made a much-enjoyed afternoon.

To those visitors who had imagined San Diego an orchestraless waste, the program given by the Popular Symphony Orchestra under Chesley Mills at the Spreckels Theater, was a decided

revelation. Blanche Lyons, soprano, assisted.

The evening was devoted to two recitals. The San Francisco baritone, Marion Veckl, gave the first program, assisted by his wife as accompanist. He was followed by Nina Fletcher, violinist, with Florence Schinkel-Gray at the piano. Miss Fletcher is better known throughout the East than on the coast, although she has recently adopted San Diego as her summer home. Her playing was characterized by virility, smoothness and a fine sense for tonal values.

### Russian Music Enjoyed

Wednesday's program opened with a recital of Russian composers by the Fuhrer-Zielinski trio of Los Angeles, assisted by Mercedes Ciesielska. The trio, composed of Bessie Fuhrer, violin, Lucy Fuhrer, cello, and Jaroslaw de Zielinski, piano, were warmly received. The slender Polish singer's rich voice and ardent temperament won her concentrated applause.

An interesting lecture on Choral Music was given by W. H. Lott, of Los Angeles; George Krueger, of San Francisco, followed with a piano recital, again proving his ability as a virtuoso. Mary Passmore, violinist, and George Stewart McManus, pianist, both of San Francisco, were easily accredited with the highest honors of the entire convention. So sympathetic, virile and technically perfect were these two that the audience did not want them to leave the stage at all.

Vernon Spencer, pianist of Los Angeles, was heard in recital with Anthony Carlson, basso, and Mrs. Gertrude Ross accompanying. Some of Mrs. Ross's charming compositions were given during the convention, as were also numbers from one of San Diego's composers, Alice Barnett-Price.

"Paganini, or Superman" was the title of a violin lecture-recital by Ralph Wylie, of Los Angeles, assisted by his wife as accompanist.

Wednesday evening saw the guests gathered for a banquet, followed by a business meeting for the State board of directors and the County vice-presidents. Prof. Richard Schliwen acted as toastmaster, his keen wit and merry humor keeping pace with the clever responses of State President Bretherick, County President Conant, Alexander T. Stewart, Alameda County president; John C. Manning, of San Francisco county; Willibald Lehmann, of the local society; Jane Catherwood, Los Angeles; Vernon Spencer, Mrs. Zay Rector Bevirt, Mrs. Blanche Ashley, Jaroslaw Zielinski and Samuel Savannah. Stewart was especially enthusiastic in his praise of Chesley Mills's Popular Orchestra.

Florence Schinkel-Gray gave an instructive lecture on the principles of the weight system of tone production for the piano as originated and propounded by Theresa Carreno.

Theodore Gordoyn, of Los Angeles, gave five of his own violin compositions, Vernon Spencer accompanying. Gordoyn is a Russian and his work shows characteristic depth and fire.

Ernest Douglas, of Los Angeles, gave

an organ recital at the Christian Science church, in the afternoon, assisted by Emma Porter Makinson, who displayed a rich and charming voice. She responded to several encores.

Elizabeth Simpson, of Berkeley, gave a talk called "A Year in the Life of a Piano Student," being the experiences of a young musician in the college music life and the details of training there.

### Original Music by Fannie Dillon

Fannie Dillon, composer-pianist of Los Angeles, gave six original preludes. Of extreme modern tendencies, Miss Dillon's work is interesting in a certain, almost primitive, quality of strength.

Grace Widney Mabey, soprano, gave a group of songs, including two by Gertrude Ross. Vernon Spencer was again heard.

The final evening program was in charge of the San Francisco and Alameda delegations. Elizabeth Simpson, pianist; Carolina H. Little, soprano; George Stewart McManus, pianist; Mary Passmore, violin; Marion Veckl and George Krueger were the artists. Following this serious and appreciated program, the clever northerners made merry for half an hour with an amusing caricature of well known artists.

In addition to all the concerts, recitals and lectures, the delegates found time to be entertained with automobile rides about the city, to places of historic interest and to the great Exposition grounds where next year, in 1915, San Diego will celebrate the opening of the Panama Canal.

R. A. B.

Sybil Sammis McDermid, the Chicago soprano, her husband, the composer, and Clara Louise Thurston, harpist, gave an open air concert on the high school campus at Rochelle, Ill., on Wednesday evening, July 29. Rochelle business men are planning for a series of outdoor entertainments to be given each Wednesday evening during the Summer.

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Published Every Saturday at 505 Fifth Ave., New York  
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MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York  
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

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New York, August 8, 1914

## WAR

If music existed only in the serene realm of the composer's mind it would probably be little affected by the world-shattering war which is now raging. But the musical world is also a practical world of men and women and, in serious and important ways, will not remain uninfluenced by the catastrophe.

The precipitation of a general European war will at once deprive the ranks of musical artists of some of their most prominent members, who will be compelled to return to their respective countries for military service. Musical institutions in America are already finding themselves involved in complications because of this fact—a fact which brings forcibly to our minds the knowledge that American musical life is far from being wholly American.

The commercial interests of music throughout Europe will be practically brought to a standstill. All subventioned opera houses will be closed and concert life, to a very great extent be abandoned. The result will be a tremendous exodus of European artists of all kinds to America. It will become for them the one land of hope where they might expect to continue to make a living. A new condition of competition in America will thus arise which will put our native musicians to their trumps to meet. Such a shaking up of musical life in the United States might in the end prove an experience well worth having passed through, though it might cause difficulty on many hands in the present.

Such a war will undoubtedly prove a great stimulus to educational musical activities in America. Many

thousands of young persons will pursue their studies at home who would otherwise have gone abroad. This necessity of studying at home, that is to say within the United States, will probably prove a tremendous demonstration of what this country could do for itself in this respect.

With a war raging in Europe a high pitch of commercial activity will prevail in America in most respects, and there is no reason to suppose that there would be any diminution of activity in the American musical world generally.

Advocates of universal peace will be driven to forcible expressions of their beliefs, and it might be that such a sentiment would voice itself through composers and result in peace hymns worthy of the ideals of the movement. In fact, as the Lutheran hymns led the Reformation, such new hymns might be a powerful factor in leading a modern movement for world peace.

## THE LEMARE APPOINTMENT

MUSICAL AMERICA contained, several weeks ago, a letter in its "Open Forum" from John M'E. Ward, president of the American Organ Players' Club of Philadelphia, in which was voiced a protest against the appointment of Edwin H. Lemare as organist for the Panama Exhibition. Much comment has been made in the press, musical and otherwise, throughout this country on the case, and now that something like a proper perspective can be gotten, it is meet that the matter should be reviewed.

The committee on music which engaged Mr. Lemare for one hundred performances on the organ has unquestionably insulted the entire American profession. To be sure, it has already denied that Mr. Lemare has been appointed "official organist." Mr. Lemare is an Englishman, who has achieved an international reputation as one of the brilliant concert-organists of our time. He has concertized extensively in this country and was at one time organist of the Carnegie Institute in Pittsburgh. His artistic ability has been recognized by press and public wherever he has been heard, and MUSICAL AMERICA has always had favorable comment to make upon his organ-playing.

Yet it seems that it is a late day to choose him from out the list of a hundred or more available men for the post which he has been given. America has risen in the past decade and a half to a position of general eminence in the musical world. Her organists achieved formidable places years before that. To-day we number such men as Clarence Eddy, William C. Carl, Samuel A. Baldwin, Charles Heinroth, Edwin Arthur Kraft, James T. Quarles and Ralph Kinder in the ranks of American organists. They are but a few representative names, chosen at random, names, however, of men who have been tried and not found wanting. With such native masters of the "king of instruments" in our country it was indeed a mistake on the part of the committee to import Mr. Lemare.

Another serious aspect to the case is the fact that Mr. Lemare has been empowered to make the specifications of the new organ. If rumors may be relied upon in this case these specifications are of a character that will make it extremely difficult for other organists to obtain desired effects with the console as constructed. Without casting reflection on the English organist's integrity of purpose, for practical reasons it behooves the several American organists' associations to conduct an inquiry that will get at the facts in this connection and either vindicate Mr. Lemare or bring pressure to bear upon the proper authorities to prevent a palpable injustice to the American organists whom the exposition authorities have condescended to engage for supplementary recitals.

## A NORDICA BAND-STAND

In view of the great importance to which the Central Park band and orchestral concerts have risen, and the very urgent need of a proper sound-reflecting bandstand or orchestral shell, it would be a most deplorable mistake if the Lillian Nordica Memorial Association would merely add another bust or statue to the distressing array already in the park instead of availing itself of this signal opportunity of erecting, as has been suggested, a Lillian Nordica Memorial Band-stand.

The need of such a stand is a crying one, but the necessary expenses of the Park Department in musical and other matters have thus far made it impossible to provide a stand worthy of the situation and occasion. The very ends for which the Nordica Memorial Association is striving would be furthered in a vastly greater manner by such an enterprise than by the one which they contemplate. For in the matter of paying public honor to the memory of the great singer, where the attention of one person would be attracted by a bust or statue, thousands would be continually given pleasure by such a Memorial Orchestra Stand, and the memory of Nordica kept alive in a manner not to be expected by adding one more to the already burdensome collection of park monuments.

## PERSONALITIES



Mme. Matzenauer and Her Daughter Adrienne

Neither war nor rumors of war will in any way interfere with the concert appearances of Margarete Matzenauer prior to her opera engagements, according to a cablegram received Saturday by her managers, Messrs. Haensel and Jones, of Aeolian Hall. Mme. Matzenauer and her husband, Edouard Ferrari-Fontana, tenor of the Boston Opera Company, and their little daughter, Adrienne, are in Milan, Italy, where they will pass the rest of the Summer. Early in September Mme. Matzenauer will come to New York, where she has an engagement to make a series of phonograph records. In a recent letter the Metropolitan contralto states that she will take Miss Adrienne, now six months old, with her on her concert tour, the first engagement of which is in Houston, Texas, in October.

**Beach**—A new song by Mrs. Amy Beach is about to be issued by her publishers. It is said to be the best of this gifted composer's recent works and is dedicated to the tenor, George Hamlin.

**Wilson**—Reports from San Francisco say that Margaret Wilson will visit that city to give concerts for the purpose of raising funds for the exhibit at the Panama Exposition showing the use of schools as civic and neighborhood social centers.

**Hamlin**—During the month of July George Hamlin, tenor of the Chicago Grand Opera Company, appeared at Cortina, in the Austrian tyrol, Munich, Nuremberg and Rothenberg. At present he is in Italy studying the rôle of Pinkerton in "Butterfly," which he is to sing in German in Berlin.

**Saint-Saëns**—Camille Saint-Saëns, the composer, has sent an open letter to the Paris *Figaro* regarding the outcome of the trial of Mme. Caillaux for the murder of Gaston Calmette, editor of that paper, in which he says: "Kindly express to all your readers my indignation at the scandalous acquittal of Mme. Caillaux."

**Caslova**—Though so young and petite and charming Marie Caslova, as an admirer has recently pointed out, lays aside all girlish traits when she takes up her violin, and, presto! there is the musician, alert, masterful, compelling. Miss Caslova will be among the important attractions on Loudon Charlton's list for the forthcoming season. The young violinist is spending the Summer at her former home in St. Louis.

**Burke**—Edmund Burke, the Canadian baritone, began his operatic career in the small houses of the Riviera, where pay is small but experience good. He soon received an invitation to the Egyptian Royal Opera, and after that he spent three years in the admirable company of the Brussels Opera, where he steadily broadened his repertoire and ended by being one of the most admired and popular singers in the establishment.

**Harris**—MUSICAL AMERICA is in receipt of postal greetings from Victor Harris from Etretat, France, in which the noted teacher and conductor informs us that during his stay in Paris in June he gave daily lessons to Emilio de Gogorza, the eminent baritone and husband of Mme. Eames. August will find Mr. Harris still in Etretat, from which place he goes to Scotland for September, sailing for New York on the *Aquitania* on September 26.

**Sharlow**—Myrna Sharlow, who has been singing successfully with the Boston Opera Company in Paris and with the Royal Opera in London, is returning to America on the *Kaiser Wilhelm II*. She will begin her third season with the Boston Opera Company in January; meanwhile, she will make an extensive concert tour under the management of the Concert Direction M. H. Hanson. When Zandonai's new opera, "Francesca da Rimini," was produced at Covent Garden recently Miss Sharlow created the rôle of *Samaritana* with considerable success.

**Zimbalist**—The indignation of Efrem Zimbalist, the famous Russian violinist, was aroused by the recent performance of Rimsky-Korsakoff's opera "Coq d'Or" given in London. "The difference between the performance I had the pleasure to witness in Moscow and the one I have just seen makes the word 'libel' to Rimsky-Korsakoff's fame not too strong," said Zimbalist in a letter to a London paper. "We all enjoy the ballet in its place, but when it comes to sacrificing the opera and all that stands for by changing the action, the tempi of the music, and cutting out musically wonderful scenes, I consider it is time some one called a halt."



# POINT and COUNTERPOINT

MANY'S the hearer of music who has had the feeling put into verse by W. J. Lampton in *Lippincott's* with his "A Tip to Music Teachers," which might better have been captioned "Advice to Music-Makers." It runs:

Oh, say,  
You people who play  
Or sing,  
Or do anything  
In a musical way,  
Either at your own homes  
Or when you visit where  
The entertainment offered  
Is chiefly music fare,  
Say,  
Won't you please get the way  
Of always telling listeners  
The title of the piece,  
So that their pleasure in it  
You may that much increase,  
And likewise stop their saying,  
For which they have good cause:  
"Oh, that was perfectly lovely!"  
Please tell us what it was?"  
Wow!  
Will you mind that, now,  
And not let the ignorant grope around,  
Unguided, in a jungle of sound?

Mary Garden tells in the *American Magazine* of her going to see "Pelléas et Mélisande" as a drama without music before she ever sang the Maeterlinck heroine. Recalls the soprano:

"It was just a commonplace drama; that's all; but when Strauss put the music to it, it became strong, tense, magnificent—in brief, a new thing. In Paris, where it was created, everyone said, when Strauss had put music to the drama, 'The hand has found its glove!'"

This will be news to Debussy. And has the fair Mary forgotten what wonders Puccini worked with Goethe's "Faust" story, as well as the wizardry with which Wagner transformed the biblical tale in "Samson et Dalila?"

The dealer in antiquities was showing an old violin to a probable buyer. "Yes," he said, "that is of historical interest; that is the identical fiddle Nero played while Rome was burning."

"Oh, that is a myth." The dealer agreed: "Yes, it is; and Myth's name was on it, but it has got worn off."

Suggestion for comic opera librettists: "I am not a belligerent," said the Mexican. "I am a musician." "That makes your case worse," replied the Texas ranger. "You're a brass-bandit."

Another set-back for the musical uplift:

"I suppose in these ragtime days you sell very little classical music?"

"More than you would imagine," answered the music dealer. "Almost everybody buys a few sheets to place on the piano when company calls."



After a careful examination the physician diagnosed the case.

"You have musical indigestion," he declared. "Try eating at quieter restaurants."

\*\*\*

And the *Cleveland Plain Dealer* contributes this on pretty much the same subject:

"There's one thing 'bout jail," said the ex-convict, "that makes a mighty strong appeal to most of us."

"What's that?" "You don't get no music with your meals."

\*\*\*

Philip Gordon in the *Musician* has compiled a dozen rules for young performers, concerning a first appearance in public. He suggests that they be carefully memorized and then employed with reverse English.

1. Wear very tight clothing and feel

as uncomfortable as possible. That is the first rule in all good playing.

2. Come onto the stage impressively. See that your new shoes squeak and try to move in jerks. Pick your way across the stage very carefully, as if you were walking on eggs.

3. Now, when the audience applauds, gaze about the hall vacantly and smile a sheepish grin; if possible, keep your mouth open all the while.

4. It is now time to look for the piano. As soon as you discover it, grope your way thitherwards and fall into the seat.

5. Look bored. Wrinkle your nose, sigh rather wearily, and take off your rings, which you should place on the piano with a thump. Lay your handkerchief on a corner of the piano, being very careful to let it fall into the shape of a pyramid.

6. Now look down for the loud pedal. Put your foot on it, and keep it there—forever.

7. When all this has been performed, you should play your piece, if you remember it. Sway back and forth as you play, and contort your face into whatever expressions the mood of the piece requires.

8. When you have gotten to the last chord, jump up and clatter noisily off the stage. Take your handkerchief with you, but leave your rings on the piano; carelessness about jewelry always impresses people.

9. If the auditors applaud, and want you to come out and get your flowers, do not condescend to do so immediately. The usher is used to waiting, anyway.

10. When you are beginning to fear that you may not get the flowers if you don't come after them, step on the stage and rush for the usher. Grab the bouquets and sweep back off again, pushing your nose into the largest flowers.

11. Now go out and take a seat in the audience. Patronize the other soloists. Pay no attention to the innumerable persons who look at you and point you out to the others. Pay no attention to them,

for they really are not looking at you, do not even know you are there, to tell the truth.

12. After the performance receive your friends. But do not for a moment forget that you are a great soloist, and everyone else is only an ignorant person.

One notices that, since he has gained in weight and years, Hon. Creatore has abandoned the Gotch toe hold and half Nelson in wrestling with the classic tune, and uses the Swedish movement and Australian crawl stroke instead.—*Topeka State Journal*.

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## SIEGFRIED WAGNER BAYREUTH DICTATOR

Composer's Widow Not Active in  
This Year's Festival  
Management

European Bureau of Musical America,  
Neue Winterfeldt st 30,  
July 24, 1914.

THE large and representative attendance at this year's Bayreuth festival performances leaves no doubt that Wagner's famed temple of music continues to exercise its one-time fascination upon a large percentage of the operatic public. The various German ducal houses and official circles, as well as the art world, formed a part of the international gathering which assembled at Bayreuth before the chosen altar of Wagner's art.

Siegfried Wagner is the dictator of Bayreuth's artistic weal this season. Cosima Wagner's protracted ill health has prevented her taking an active part in the festival this year and she has been seen at but one of the rehearsals. It is not generally known that Cosima Wagner has been kept in complete ignorance of the unfortunate law suit which has been aired so extensively in the daily papers during the past few months.

"Fliegender Holländer" opened the series. The only member of the cast well known to the American public was Mme. Ernestine Schumann-Heink, whose voice lent potent charm to the rôle of *Mary*. Mme. Miekeli-Kemp of the Berlin Royal Opera, the possessor of a beautiful soprano, was the *Senta*, whereas *Daland* and *Erik* were sung by Michael Bohnen and Alexander Kirchner. Bennett Chalis, the American baritone, who sang the part of the "Flying Dutchman," has not yet mastered the German idiom perfectly, though his performance elicited favorable comment in part from the German press. As conductor Siegfried Wagner worthily bore up the traditions of the Wagner house.

The first "Walküre" performance (second series) at the Theater des Westens was not up to the standard expected. In the first place the firm hand of E. N. von Reznicek was felt wanting at the conductor's desk. Georg Schmieter was a dependable and commendable *Siegfried*. Phadrig Ago'n, who appeared for the first time as *Brünnhilde* in this performance, gave evidence of splendid vocal qualities, though her work was often marred by throaty, forced tones—perhaps due in part to indisposition. Her performance would also be improved by a greater mastery of the German idioms. Hanna Granfelt's agreeable voice lacks the volume expected of *Sieglinde*. Theodor Simons was an excellent *Hunding*, Wilhelm Buers (*Wotan*) has a good voice, though his tone is not free. Frau Bengell was an astute and wrathful *Fricka*.

Berlin will be the future goal of ambitious young pianists in 1915, as the Anton Rubinstein prize for piano playing is to be awarded in the Kaiserstadt.

A César Franck monument is to be erected in Luetlich, the birthplace of the composer.

A "Spanish Trio" has been organized by Maria Cervantes, the pianist. The members of the trio are Miss Cervantes, Tin Cassado, violin, and Gaspar Cassado, cello. The artists have appeared in France with pronounced success, and are booked for a tour of Germany from November 15 to December 18. They will also be heard in London, Paris, Vienna, Prague and Berlin.

Weingartner's opera, "Cain and Abel,"

is to be performed at the Bremen Stadttheater in the coming season.

A fusion of the "Ysaye" and "popular" concerts has been brought about in Brussels. The concerts are to be given henceforth in the "Theatre de la Monnaie" until the completion of the Royal Conservatory Hall.

The Cologne Festival reached the summit of its artistic excellence in the performance of "Tannhäuser" and "Meistersinger." Edyth Walker attained a veritable triumph, vocal and artistic, as *Elizabeth*. For *Venus* a performer of unusual vocal attainments was found in Marie Poensgen of Nuernberg, who has also won wide recognition as a Wagnerian soprano in Berlin. Cornelius Bronsgeest sang *Wolfram*, Karl Braun the *Landgraf*, and Jacques Urlus, *Tannhäuser*. O. P. J.

## BAUER IN AUSTRALIA

Pianist Will Sail for San Francisco on  
August 28

Letters from Harold Bauer to Loudon Charlton tell of the pianist's Australian tour which opened June 6 with a series of eight recitals in Melbourne, these being supplemented by others scheduled for the middle of July. Sydney was the second point on Mr. Bauer's tour, and he was received there with the same enthusiasm that characterized his appearances in the capital of Victoria.

"The season opened very successfully for me in Sydney," writes Mr. Bauer, "and I shall give eight recitals here also. I have definitely arranged to sail from New Zealand on August 28, arriving in San Francisco after a week's stay again in Honolulu, about the end of September."

## Summer Trips of St. Louis Musicians

ST. LOUIS, August 1.—The Summer colony of musicians in St. Louis is greater this year than in many previous ones. Toni Lieber and Clara Meyer, the violinist, are the only ones of importance to cross the Atlantic. Ernest R. Kroeger is spending his time in Northern Michigan and Mr. and Mrs. Victor Ehling are spending their vacation in Manitou, Col. Mrs. Georgia Cunningham is in Atlantic City and William John Hall is sojourning at Cotuit, Mass. Harrison Williams is conducting the music department of a Summer school in Northern Tennessee. Among those who are remaining at home are Ethan Allen Taussig, Mr. and Mrs. Clinton Elder, Victor Lichtenstein, Alice Pettingill, Mrs. Knight, Josephine Caradine and Alfred Wegman.

H. W. C.

Dr. Ward in Inaugural Organ Recital at  
Atlantic City Temple

ATLANTIC CITY, N. J., July 29.—Dr. John McE. Ward, president of the American Organ Players' Club of Philadelphia, presided at the inaugural recital, given last Tuesday evening in the Beth Israel Synagogue. Dr. Ward was assisted by the Temple Choir and members of the Crescendo Club of Atlantic City. Dr. Ward's offerings showed masterly skill. Artists who assisted Dr. Ward were Florence G. Cranmer, Ida Taylor Bolte, Mrs. Theo. Cranmer, Tuttle C. Walker and Evalyn Quick Tyson.

Large crowds of music-lovers have again been treated to a fine bit of singing at Forest Park Highlands, St. Louis, with Millo Picco, the Italian baritone, and Cavallo's Band. This is the second week of the engagement and there has been a large attendance each night.

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"After Titta Ruffo, Chicago has never heard a better baritone."—IT. TRIBUNE, APRIL 30.

"His French songs were delightful."—DAILY NEWS, CHICAGO, FEBRUARY 15.

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Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, August 3, 1914.

A contest of unusual interest is that announced by the Illinois Music Teachers' Association, which concerns the composers of America. A prize of \$500 will be offered by the Illinois Music Teachers' Association for the best orchestral composition in large form, either symphony, fantasia or suite, by an American composer, native born or naturalized. The work will be performed either at one of the American concerts in Chicago, at the convention of the I. M. T. A. for 1915 at Centralia in May, and at San Francisco as often as the conductors of the Exposition Orchestra desire to give it public performance.

The committee in charge consists of Glenn Dillard Gunn, chairman; Edgar Nelson, Thomas N. MacBurney, Maurice Rosenfeld, Adolf Weidig and Walter Spry. The details of this prize competition are now being arranged and will be published in about a week. E. R. Lederman of Centralia is the president of the I. M. T. A. and an ex-officio member of the committee.

The opera season at Ravinia Park was inaugurated last Monday evening with a curtailed production of Offenbach's "The Tales of Hoffmann," in which the patrons of this North Shore park heard a number of operatic singers who are already familiar to Chicago opera lovers, as well as a number of singers who made their first appearances in the West.

Beatrice La Palme, the young soprano, as *Antonia*, disclosed herself an important acquisition to the forces of Ravinia's opera personnel. Her voice is a clear soprano of much power and of good quality. She has a wide range and she knows how to handle her resources admirably. Louise Le Baron made much out of the rôle of *Niclausse*; her contralto voice is of pleasant timbre, and her diction and histrionic ability are both of commendable kind. Lena Mason as *Olympia*, the mechanical doll, sang cleverly, and showed that she possesses a voice of great flexibility. She took the song at too rapid a tempo, however, and it lost thereby some of its effectiveness.

A delightful surprise was the singing of Louis D'Angelo in the rôle of *Dapertutto*. He has a baritone voice of genuine beauty and he gives promise of becoming one of the most valued members of the company.

Louis Kreidler, the American baritone; William Schuster, the basso; Leonid Samoiloff, the tenor, and Francesco

## HARPIST CORTESE TO MAKE AMERICAN TOUR NEXT SEASON



Angelo Cortese, Left, with Late Alphonse Hasselmans, Famous Harpist

AMERICAN concert programs of next season will bear the name of Angelo Cortese, the harpist, who will tour under the management of Antonia Sawyer. In the above photograph Mr. Cortese is shown with his late master, Alphonse Hasselmans, of the Paris Conservatoire. The picture was taken shortly before M. Hasselmans died and it gives an excellent likeness of the famous harpist.

Daddi are all familiar to our operagoers, and they filled out the male division of the cast, Kreidler and Daddi scoring especially in their respective rôles.

Carlo Nicosia conducted. He is a routine opera director, and is remembered for his readings of the standard operas given some five years ago at the International Theater in Chicago. The Chicago Symphony Orchestra responded to his baton with unflinching verve and certainty. The operas are presented in English and the enunciation of most of the singers is clear and distinct.

The regular Wagner concert at the Midway Gardens last Friday evening was made especially interesting by the long-delayed performance of the "Waldweben" from "Siegfried," of which the orchestral parts had been misplaced. The offering proved a popular one and was performed with the finish which has characterized the other Wagner performances.

Max Bendix and his National Symphony Orchestra is destined to play no small rôle in the musical scheme of Chicago next season. The orchestra is rounding into a fine band of players and though at times the brasses are somewhat strident, it is hard for the musicians to gauge the proper degree of tone in a park more than three hundred feet square and open from end to end. Of particular suavity, however, is the violin section, which plays with an ensemble and beauty of tone quite exceptional.

The Tannhäuser Overture, the "Abendstern" solo played by the cellos, and the Bacchanale, all from this opera, formed the major part of the first division of the program, and with the rousing introduction to the third act of "Lohengrin" and the Prize Song from "Die Meistersinger" (played in unison by the violins) gave the Wagnerites a genuine treat. The second half of the concert brought forth the pompous "Huldigungs March," which might have been taken as foreshadowing triumph for Germany in the prospective war. This march was composed for the festive entry of Emperor Wilhelm when he returned from the Franco-Prussian war in 1871, and Mr. Bendix placed it on the program, no doubt, to keep with the stirring spirit of the times.

The "Waldweben" and "Siegfried's Rhine Journey" from "Siegfried," and a repetition of the "Ride of the Valkyries" from "Die Walküre" completed the concert. Mr. Bendix reads these scores with keen musical judgment and fine feeling.

A lecture on "The Appreciation of Music" was given at the Ziegfeld Theater last Saturday morning, under the auspices of the Chicago Musical College, by Maurice Rosenfeld. He was assisted by Sara Irene Campbell, soprano, who sang songs by Schubert, Schumann and Grieg, and by Esther Rueckberg and Annette Waxman, pianists, who played numbers by Ganz, Dohnanyi and Rachmaninoff.

After the lecture a matinee was presented by the students of the opera and dramatic schools, assisted by Lathrop Ressiquie, tenor. The second act of "Samson and Dalilah" and the third of Puccini's "La Bohème" were sung by the students, and "Creatures of Impulse," a musical fairy tale by W. S. Gilbert, gave the dramatic school under the direction of Redmond Flood its opportunity for exploitation. Mme. Marie Jung arranged the peasant dance in the play.

MAURICE ROSENFELD.

## DETROIT'S RICH FARE IN ORCHESTRA MUSIC

**Six Concerts by Visiting Organizations and Six by Local Symphony Is Mr. Corey's Plan**

Newton J. Corey, secretary and manager of the Detroit Orchestral Association, came to New York this week to spend his vacation with relatives on Long Island.

Mr. Corey told a representative of MUSICAL AMERICA that six concerts had been arranged for the next season, to be given by visiting orchestras, while the new Detroit Symphony Orchestra, of which Weston Gales is conductor and Mr. Corey manager, will give six afternoon concerts.

The concerts of the former series will be given as follows: Monday, November 9, Chicago Symphony Orchestra Frederick Stock, conductor, Wagner program with Burton Piersol as soloist; Tuesday, December 1, Philadelphia Orchestra, Leopold Stokowski, conductor, with Olga Samaroff as soloist; Saturday, January 16, New York Symphony Orchestra, Walter Damrosch, conductor, with Mrs. Burton Piersol as soloist; Saturday, January 30, Boston Symphony Orchestra, Dr. Carl Muck, conductor; Tuesday, February 16, Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, with Albert Spalding as soloist; Tuesday, March 16, New York Philharmonic Orchestra, Josef Stransky, conductor, with Arthur Shattuck as soloist.

The local orchestra will have its first regular season. The society which will sponsor it is formed as follows:

Otto Kirchner, president; Sidney T. Miller, first vice-president; Frances W. Sibley, second vice-president; Weston Gales, musical director; Paul R. Gray, treasurer; N. J. Corey, secretary and business manager; executive committee, the president, vice-president and treasurer, Charles B. Warren, Charles H. Hodges, Mrs. Frederick M. Alger, Mrs. Henry B. Joy and Mrs. S. Olin Johnson; directors, Mrs. Frederick M. Alger, William T. Barbour, Mrs. Jessie W. Brodhead, Edward H. Butler, George B. Fowler, Paul R. Gray, Mrs. Charles H. Hodges, Charles H. Hodges, Mrs. Henry K. Jones, Mrs. S. Olin Johnson, Mrs. Henry B. Joy, Otto Kirchner, Mrs. Abner E. Larned, Philip H. McMillan, Mrs. Sidney T. Miller, Sidney T. Miller, Dr. R. Adlington Newman, Frances W. Sibley, Mrs. J. B. Schlotman, Charles B. Warren.

Mr. and Mrs. Virgil Teaching at the College of New Rochelle

The College of New Rochelle, N. Y., has inaugurated a Summer music session to meet the demands of a large number of students seeking musical instruction. Over a hundred students, many of whom are lay teachers, are already in daily attendance. To maintain a high standard of instruction the dean arranged to have Mr. and Mrs. A. K. Virgil supplement the instruction of the sisters. Under the supervision of the originators of the Virgil Clavier Method interesting programs were presented on July 28 and 30 and on August 4.

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Boston Evening Transcript, Jan. 16, 1914.—  
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## SOMETHING NEW IN MUSIC—A CO-OPERATIVE CHOIR

A CO-OPERATIVE choir—that sounds like something “new under the sun.”

A choir which earns its own salary and shares it in common; a choir which does not have a few stars and all others in the background, but which gives all members equal opportunity for solo work, certainly is an innovation in church music, but the big co-operative choir of St. Andrew's Methodist Episcopal Church of this city, is so well satisfied with the plan, says the *New York Press*, that it would work under no other.

The choir is composed of fifty men and women, under the directorship of Alfred G. Robyn, who also is the church organist.

The co-operative choir is Mr. Robyn's

idea. No one is admitted to membership unless he or she possesses a good voice.

St. Andrew's Church budget does not have to provide a penny for choir salaries. Twice a year the choir gives an exceptionally fine musical entertainment for some of the various church societies, sharing the proceeds.

“I am opposed to a paid church choir,” declared Mr. Robyn, the organizer and director of the co-operative choir. “Our New York churches really have the poorest music in the country and it is getting worse every year.”

“A church may engage a quartet of artists whose names are well known and whose ability is unquestioned, but much of the singing may be done by their pupils—sometimes without even a rehearsal.”

“Usually distinguished singers have contracts with churches, permitting them to send a substitute in case other

professional engagements interfere with their own church engagements.

“Not long since I was asked to hear a certain well known quartet engaged by one of the New York churches. Imagine my disappointment when I found only one of the singers, the basso, present. The tenor sent one of his pupils and the soprano and alto were out of the city on concert tours and sent substitutes. And this impromptu choir had not even rehearsed. This often happens in New York churches.”

“We shall never come back to good church music until we use the chorus as a basis for our musical service and give all its members an equally careful training. The chorus is essentially the correct form for church music.”

“Our co-operative choir has no one or two star singers who always do solo work. The choir is a sort of kindergarten. As soon as any one is ready for solo work we call that person into service. All have trained together and the result is harmony.”

“This training and equal opportunity for solo work and this co-operation in musical service gives a fine incentive which means greater love for the work. I believe in ‘amateurs’ remembering that the derivative of amateur is ‘amator’ or lover.”

“We shall never get the best church music as long as we depend on paid professional quartets. And I have found the co-operative plan most successful.”

## TO MAKE TEN-DAY TOUR

Philadelphia Orchestra Will Play in Cities of Middle West

PHILADELPHIA, Aug. 3.—The Philadelphia Orchestra will make a brief tour of the Middle West, beginning on Monday, November 30. The tour will last ten days and the orchestra will be heard for the first time in Indianapolis and in Buffalo. The other cities in which it will appear are Detroit, Ann Arbor, Cleveland, Oberlin, Akron and Erie. The soloists for the tour will be Olga Samaroff, Theodore Harrison and Thaddeus Rich, who will be heard in his native city, Indianapolis, for the first time since he became concertmaster of the Philadelphia Orchestra.

Arrangements have been concluded for the appearance of the Philadelphia Orchestra in Washington, Baltimore, Wilmington, Atlantic City and Reading, while the regular number of concerts will be given at the University of Pennsylvania and in Kensington.

As is his custom, Leopold Stokowski, the conductor of the Philadelphia Orchestra, is preparing all of the programs for the Philadelphia series of concerts at his home in Munich. In addition to this he is rehearsing the orchestra that he will conduct at a festival concert in Munich on August 11. The soloist on this occasion will be Olga Samaroff, who in private life is Mrs. Stokowski. She will play the Schumann Concerto in A Minor, and it will be her first public appearance in several seasons.

Singing Before Royalty a Bore, Says Mary Garden

“Singing before royalty is perhaps more of a professional than a social distinction. I have done it many times, but it bores me to distraction,” writes

Mary Garden in the *American Magazine*. “It is such a nuisance. I never sang for the Czar, but I did sing before the English court—the old court of Edward and Alexandra. The King slept through it all, as heavy a sleep as I have ever seen. But the Queen would always pat his hand at the time to applaud, and he would wake up. The King of Greece, a brother of Alexandra, was a special friend of mine. He used often to come where I was singing. He told his sister of his admiration for me, and she had me come to Windsor to sing. While there I would sing and curtsy and walk off again. I am afraid I'm an anarchist in my heart, and I don't love to curtsy. There are some who are not kings—such as Marconi, who has done big things—to whom I would go down on my knees because of their achievements, but I just had to get my courage in my two hands to curtsy to the King of England. It went against me.”

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“Mr. Edmund Burke infused such dignity and atmosphere into his reading of the Sea King as to make this part quite the most memorable. His delivery of the Sea King's Lament was the most convincing moment of the performance.”—*London Referee*.

“The long apostrophe of the Sea King in the second act was very finely delivered by Mr. Edmund Burke.”—*London Evening Standard*.

“Mr. Edmund Burke gave a very fine reading of the Sea King's music and acted with appropriate dignity.”—*Sheffield Daily Telegraph*.

“The triumph of the evening was Mr. Burke's singing and impersonation of the Sea King.”—*London Clarion*.

“First honors must go to Mr. Edmund Burke for his splendid impersonation of the Sea King.”—*Edinburgh Scotsman*.

“Edmund Burke was in excellent voice, and his rendering of the Sea King's part was worthy of all praise.”—*Cork Constitution*.

“Mr. Edmund Burke declaimed very finely.”—*London Daily News*.

“The great success, however, fell to Mr. Edmund Burke, who battled with the Sea God's music.”—*London Weekly Dispatch*.

“Mr. Edmund Burke succeeded in gripping the audience throughout the whole length of his monologue, and he more than deserved the warm acknowledgements of the audience.”—*London Standard*.

“Mr. Edmund Burke as the Sea King fully deserved his cordial reception.”—*London Sunday Observer*.

“Edmund Burke added to his reputation and received a well deserved ovation at the end of the second act.”—*London Daily Sketch*.

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# MUSICAL AMERICA'S OPEN FORUM

W. H. Humiston Praises Arthur Nevin's Opera "Poia"

To the Editor of MUSICAL AMERICA:

It has lately been my privilege to examine not only the piano score, but also the orchestral score of the opera, "Poia," by Arthur Nevin, which had four performances in Berlin four years ago. The houses were nearly sold out for each performance, but such was the hue and cry raised over an opera by a "foreigner" that it was withdrawn. It is to be hoped that Mr. Nevin will witness something of the same revulsion of feeling in regard to his work that took place in the case of "Tannhäuser" in Paris, but it is also to be hoped that he will not have to wait thirty-three years for it.

"Poia" is an opera of the aborigines of North America (I hate the word "Indian," which ought to be put permanently out of use as applied otherwise than properly). The scene is laid in the new world at a period prior to the arrival of white men and hence there is no admixture such as there is in Herbert's "Natoma." Not that such an admixture is a blemish, but "Poia" has the concentrated flavor of the native American redman. Legends collected by Walter McClintock were taken in hand by Randolph Hartley and a powerful, stirring and effective libretto was the result. Mr. Nevin has lived among the redmen and knows them well, as also their songs. He has used their music in "Poia," but so well are these themes reconstructed, or rather built in, that the union of Mr. Nevin's flowing themes and the aboriginal tunes is perfectly homogeneous.

The place to perform it is, of course, America, not Berlin. But no one can blame the composer for accepting a European offer when an American production did not seem to be at hand. With three companies of the highest order, all strenuously asserting their willingness to help American musical art, it seems strange that one of the three does not mount "Poia" at once. I have heard novelties by each of these companies that do not compare in interest with "Poia," either dramatically, melodically or orchestrally. Mr. Nevin is a master of his orchestra and writes fluently and effectively for every voice and instrument in the ensemble.

In conclusion I would commend this work enthusiastically to those who would do grand opera in English, for it is written to an English text. I would

commend it also to those who believe in singing opera in its original tongue.

Very sincerely yours,

WILLIAM HENRY HUMISTON.

Peterboro, N. H., July 28, 1914.

## Sincerity of the Voice Teacher What Is Wanted

To the Editor of MUSICAL AMERICA:

In the name of reason let us have sensible laws restricting and qualifying voice teachers. Your editor's suggestion at Saratoga that the law be of a nature to show the sincerity of the teacher is to me the only right thought. That the teacher has studied voice is naturally the principal thing, not that he is a clever pianist, an expert in harmony and counterpoint, a good conductor of an orchestra or a fine violinist.

I am a visitor in the beautiful city of Portland, Oregon, the most cultured city on the Pacific Coast to my mind. The law that is proposed for Oregon is fathered by a charming Englishman, a good pianist, an excellent organist, a teacher of harmony, who cannot sing a note, but has recently taken up voice teaching. This proposed law calls for a theoretical knowledge, but the essential idea of protecting voices from ruin is lacking. Such amateur law-makers should be advised by a clear-headed man like your esteemed editor.

If a teacher files a statement that he has spent two, three, four or five years in earnest vocal study, and his statement is true, he is certainly justified in opening a studio. The prospective pupils can then learn whether he can diagnose and treat their individual cases. If the teacher can show the required study it is enough. The question of his ability to teach elementals or advanced lines is "up to" his pupils just as much as the question of your editor's family physician's ability is up to your editor to decide. Some physicians and lawyers study for years and yet are by nature unqualified to practice. A law demanding a knowledge of harmony, piano, etc., is just the thing that the "piano thumping" voice teacher wants. But he will fight shy of a law calling for real vocal study on his part.

John Freund sounded the true note at Saratoga. Give us sincerity. Let the pianist teach piano and the vocalist teach voice.

J. D. CASEY.

July 25, 1914.

## Wichita, Kansas, as a Musical City

To the Editor of MUSICAL AMERICA:

I read in MUSICAL AMERICA of July 18 a very remarkable communication under the caption: "Good Music Teachers Wanted in Kansas." The letter is signed by one J. Saffier, and sent from this city.

I have lived in Wichita going on five years, during all of which time I have been connected with the Wichita College of Music. I am a pupil of W. H. Sherwood, Alfred Richter, Louis Maas and Carl Reinecke, a student of the Royal Conservatory of Music at Leipzig, and have taught music for more than twenty years. These facts I state merely to show that I am not an inexperienced amateur, and that, if I am either a quack or a fake or both, it is not because I have not had good advantages. I am personally acquainted with all the leading musicians and teachers of music in Wichita, and know personally many, perhaps most, of the leading musicians of the State. We have in Kansas a wide-awake and flourishing Music Teachers' Association, one which wields quite an influence in the musical affairs of the State, and which has been for several years earnestly at work on a plan to standardize music teaching in Kansas.

Speaking specifically of Wichita, we have here two large and flourishing colleges of music, in each of which earnest and thorough work is done both by teachers and pupils. There are within the city limits three other colleges which have flourishing music departments in charge of competent and serious teachers. Last Winter there was organized a symphony orchestra on a permanent financial basis, which gave six successful concerts and which will become one of the chief musical factors of this city in future years. We have a large and prosperous choral society under the direction of one of our leading vocal teachers. One of the most valuable organizations we have here, not to mention several music clubs, is the Professional Musicians' Club, organized two years ago, and open only to professional musicians. This club has a membership of more than forty, con-

tains no "knockers" and "soreheads," and is of vast social and musical value to all its members.

All of our most prominent music teachers have had European as well as American training. Among our younger teachers we have graduates of the local music schools and of music schools of other Kansas cities, who are doing noble and thorough work.

Wichita is one of the first cities in the United States to give credit to its high school pupils for music study carried on outside the school. Wichita is musical because its musicians, together with the good citizens who patronize them, have made it musical.

Your correspondent claims to know of a Kansas City "of 70,000 which is very musically inclined, but is very poorly supplied with most teachers." There is no city "of 70,000" in the State of Kansas. The two largest cities, Kansas City and Wichita, have a population of 82,331 and 52,450, respectively, according to the census of 1910.

"An A-1 violinist, with exceptional ability for teaching would be sure to do well" (in Wichita) is another statement made by your correspondent. I am of the opinion that, if "an A-1 violinist with exceptional ability for teaching" could not do well here or in any other American city of anywhere near the same size, there would be something radically wrong with the "A-1 violinist with exceptional ability for teaching."

It does not seem reasonable to suppose than an American city of more than 50,000 inhabitants, a city that spends thousands of dollars annually on concerts, operas and music generally, a city with one of the largest and best auditoriums in the United States, a city which was one of less than twenty-five in the whole country to hear the celebrated London Symphony Orchestra two years ago, a city of beautiful churches, with fine organs, a city visited by all the great concert artists, a city of refined homes, a city a large number of the inhabitants of which visit the Eastern and European art centers annually, a city without saloons and gambling halls, a city containing two flourishing colleges devoted exclusively to music and dramatic art, should number among its schools and teachers only quacks and fakes. I fear there is some ulterior motive behind Mr. Saffier's letter, a motive not altogether altruistic.

We musicians of Wichita are not narrow and exclusive. Any man or woman locating in this city will be cordially received, and will surely make all the friends and all the money he or she is fitted by nature and education to make in this community.

I do not know your correspondent, and have never before heard of him; but I have referred to the city directory and find there the following: "J. Saffier, presser, Peoples Cleaning and Dye Works." Very truly yours,

T. L. KREBS.

Wichita, Kans., July 21, 1914.

## "Eliminate Fake!" a Slogan that Europe Might Well Adopt

To the Editor of MUSICAL AMERICA:

"Eliminate fake!" Yes, by all means let us "eliminate fake!" This should be the international by-word of the whole musical profession. It is very commendable indeed, therefore, that the great American nation, although the youngest as regards music, should thus take the initiative, and it is to be hoped that the results arrived at by the New York State Music Teachers' Association at the annual convention at Saratoga may wake up the nations of old Europe to some strong action in order to exterminate the "quacks" who abound, not only in America, but in France, in England, in Italy, everywhere.

A similar movement to that of the New York State Music Teachers' Association was started some years ago in England. The Incorporated Society of Musicians, of which I am a member, made a great effort to obtain the standardization and registration of music teachers, but owing to conflicts between the teachers themselves as to how and by whom the examinations were to be conducted, nothing has been concluded up to the present. It was, therefore, with great pleasure that I read of the simple suggestion made by the Editor of MUSICAL AMERICA at Saratoga, and of the enthusiasm with which his proposal was unanimously acclaimed by the large body of musicians there present. The proposed legislation is undoubtedly the best way out of the diffi-

culty, and *faute de mieux*, it should be adopted all over the world. Mr. John C. Freund has found truly a happy medium and deserves to be congratulated warmly, but, although a remedy better than the one by him proposed cannot be suggested, the problem is rather a delicate one and presents some difficulties, as far as vocal teachers are concerned.

First of all, how can the limit between competency and incompetency be fixed? The new bill is purported to require a declaration on the part of the applicants, in which they must state where, with whom and how long they have studied. Now, for argument's sake, let us suppose that the tenor, Mr. Topsy, has studied for three or four years with the celebrated singing teacher, Lamidosol. Does this give him the right to teach? I don't believe it would, because a singer cannot be a good teacher unless he is first of all a thorough musician, has studied vastly the subject of voice production, and finally possesses a general culture of mechanics, acoustics, anatomy, physiology and psychology. If a tenor teaches his pupils in the way he has been taught himself he may be successful in some cases, but no doubt he will be desperately at a loss in others.

Teaching singing is a specialty and no steadfast rule can be followed in every case. There are so many different types of voices, just as there are so many different types of noses. It must be, therefore, the teacher's ability, discovering the good qualities and the defects of the voice under his treatment, to suggest the appropriate remedy to bring forth the former and correct the latter.

With the passing of a bill such as Mr. Freund has proposed I believe that the complained evil would be to a large extent done away with, but I don't think it would be totally eradicated. Fakes and charlatans will be sure to find some loopholes from which they may emerge unscathed to carry on their unscrupulous practice. But, as I said, there is no better remedy to be suggested, and the general public, up to a certain point, will be then on its guard. At any rate it will be the fault of the credulous dupes themselves if they are easily taken in.

Apropos of dupes, I could tell you many a story of people anxious to become singers who not only have been financially ruined but have lost their voices forever as well. The following, though, will suffice to give an idea of the methods used in preying upon these poor deluded creatures. For obvious reasons I shall not mention names, but I can assure you of the veracity of the fact, this having been referred to me in a kind of a proud way by the guilty person; there is no need to tell you that I did not hesitate to show my strong disapproval and disgust.

A young lady soprano, being anxious to sing in a provincial theater, was advised to go to be coached in opera by a teacher of some repute, who might use his influence to obtain an engagement for her. She went to the studio of Mr. So-and-So, to find, to her regret, that he had gone away for a long period on important business. The wife of Mr. So-and-So, who had never had even a lesson in singing in her life, offered to take the young woman in hand, saying that she was just as good as her husband and promising her an engagement by the end of three months if the lessons were taken every day. The fees were rather high, but they were agreed upon and the lessons started. When the three months elapsed the poor young woman ventured to ask when she would be able to sing to some manager, but Mrs. So-and-So sternly answered that she was not yet ready, and if she insisted in singing too soon she would ruin her future career. She would require more lessons, and this time it would be better twice a day!

This business went on for some time, the lessons consisting in the so-called "maestra" hammering the notes of an opera on the piano while the pupil tried to sing and keep pace with her! Finally when Mrs. So-and-So, having to join her husband abroad, could not protract this game any longer she took her victim to a man who, in connivance with her, pretended to be a manager and made her sing to him. He was effusively complimentary, admiring the young singer's voice, method, appearance, interpretation, and finishing by offering her an engagement for the following season at a very handsome remuneration. A contract was actually signed there and then, to the delight of that poor creature, who has it still at the bottom of her trunk and is still waiting to see again Mrs. So-and-So and the false manager. I am glad to add that this did not happen here in Florence.

Legislation should be passed against these crimes, and I think it should be the duty of every honest citizen to bring the perpetrators of them to justice.

B. PALMIERI.

Florence, Italy, July 18, 1914.

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## HOW MRS. BEACH DID HER FIRST COMPOSING

I CAN remember weaving my first compositions, writes Mrs. H. H. A. Beach in an article in the *Mother's Magazine*. I had been visiting at my grandfather's farm in Maine one Summer, and when I reached home I told my mother that I had "made" three waltzes. "She did not believe it at first, as there was no piano within miles of the farm. I explained that I had written them in my head, and proved it by playing them on her piano. The names betray the limitations of my experience, "Mamma's Waltz," the "Snowflake Waltz," and the third, the "Marlborough Waltz," because we were then living on Marlborough street!

No more was made of the improvisations than there would have been had I exhibited a paper doll of my own cutting. I learned afterward from my mother herself, and her friends, that it was a part of her theory of education not to discuss before me my precocity; no one was permitted to make my accomplishments appear to me anything out of the expected, or normal. When I was in my sixth year, I went to play with the children of a friend of the

family. When I came back I related that I had been urged to play for the mother of the family.

"Did you play? What did you play?" demanded my mother.

"Beethoven's 'Spirit Waltz,'" I answered promptly, "but the piano was out of order, mother. It was a half-tone lower than ours. It sounded all wrong."

My mother was interested. "You did not finish it?"

"Oh, yes," I replied. "But I had to change it to a half-tone higher to bring it right."

My father had been talking of Clara Louise Kellogg, and I remembered my attention being caught by his saying that she had absolute pitch—that she could give or recognize any note away from the instrument.

My father rebuked me for pertness when I turned and said, "Oh, that's nothing. Anybody can do that. I can do that."

They continued the discussion. I was again reproved for interrupting. Then my mother, remembering, she said afterward, the "Spirit Waltz" incident, suggested that they would see if I knew what he was talking about. They made several experiments, and it was discovered that I really did have, untaught, absolute pitch.

## AMERICAN SONGS TO FOREIGNERS

Programs of George Hamlin Typical of Our Composers' Progress

While American composers of instrumental works have more or less difficulty in finding a wide audience the American song writer is rapidly coming into his own. Several distinguished foreign artists have lately added numerous songs of American origin to their repertoires, while many of our own artists have long given practical proof of their appreciation of the work of their colleagues.

It will be recalled that Mme. Nordica rarely sang a program on which songs of American composition did not figure, and George Hamlin has, from the beginning of his career, given staunch support to the American composer. A glance at some of Mr. Hamlin's back programs discloses the following names: Horatio Parker, Jessie L. Gaynor, Frederick Root, Dudley Buck, Walter Spry, Frederick Beale, W. G. Hammond, Beardsley Van der Water, John West, Victor Harris, James H. Rogers, Ethelbert Nevin, Walter Morse Rummel, Henry Hadley, George W. Chadwick, Arthur Nevin, Winter Watts, Margaret Ruthven Lang, Charles Fonteyn Manney, Mrs. H. H. A. Beach, Louis Campbell-Tipton, Walter Damrosch, Carl Busch, Ernest R. Kroeger, W. W. Gilchrist, Gena Branscombe, Grace Wassall, Arthur Foote, Clayton Johns, Sidney Homer, George Colburn, Holwell Atkinson, William Arms Fisher, Eleanor Everest Freer, Clough-Leigher, G. A. Grant-Schaefer, William R. Chapman, Mary Turner Salter, John Alden Carpenter, John Palmer, Frederic Ayres, etc.

## Francis Rogers Sings at Bar Harbor

BAR HARBOR, ME., Aug. 3.—The first of the regular entertainments at the Building of Arts to-day was a song recital given by Francis Rogers, the baritone, assisted by Edward Morris, pianist.

The program was as follows:

Prelude and Fugue D Major, Bach-Busoni, Edward Morris; "Das Veilchen," Mozart, "Die Ehre Gottes," Beethoven, "Ein Ton," Cornelius, "Aufenthalts," Schubert, "L'Amour de moi," "Cattle Song," Old French, Francis Rogers; Etude in C Sharp Minor, Etude in G Sharp Minor, Etude in C Sharp Minor, Waltz in G Flat Major, Polonaise in A Flat Major, Chopin, Edward Morris; "Since First We Met," Rubinstein, "Cradle Song of the Peasant," "Love Song of the Idiot," Moussorgsky, "Sylvain," Sinding, "The Fairy Pipers," Brewer, "Border Ballad (Scott)," Cowen, Francis Rogers. At the piano, Mrs. Ethel Cave Cole.

The next will be a pageant by students of the Hampton Institute to be given in the Grove surrounding the Building of Arts. Patronesses are Meses. Edward Coles, Dave Hennen Morris, Leonard E. Opdyke, Benjamin Chew, Harold Peabody, Henry C. Emmet, Sheffield Phelps, Ernesto Fabbri, George S. Robbins, Edgar Scott, M. V. R. Johnson, Elliott F.

Shepard, William M. Kingsland, William Lawrence, William Jay Schieffelin, John Callendar Livingston, F. Fremont Smith, Lea McL. Luquer, William E. Shepherd, Walter G. Ladd, J. Madison Taylor, Warner M. Leeds, Augustus Thorndyke, John S. Markoe, Quincy Thorndyke, Louis B. McCagg and A. Murray Young. Mary R. Coles, Mary Hoffman and the Misses Morrill.

## Jenny Dufau's Coming Concert Tour

Jenny Dufau, whose American concert tour opens October 2, will sail for America on September 18. Miss Dufau's annual New York recital will be given in January, and her Chicago recital in November. Miss Dufau is booked for thirty-four song recitals and concerts before

the holidays, and after her operatic engagements in January and February Miss Dufau will again appear in concert. In two instances she will appear in joint recital with Maud Powell, and at Columbus, O., with Katharine Goodson, the English pianist.

Helen Sartor, director and soprano soloist for four years of the choir at the First Presbyterian Church of Cañon City (Col.) and who also directed the Gate City Quartet, was married recently to Paul Henry Wilson, a leading business man of the same city. Augustus Fritz, baritone, a recent addition to Colorado's music circles, has been elected Mrs. Wilson's successor as choir director.

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## WITH KITTY CHEATHAM IN BERLIN

### A Summer's Activities Abroad As Recitalist, Student and Traveler

BERLIN, July 20.—Kitty Cheatham is one of those artists who, complete as their art is, never cease studying means of expanding it. The famous American *diseuse* has once more arrived in Berlin, and has matriculated for courses at the Berlin University (Göttinger Studienhaus) in German prose, German characteristics and German philology. From here Miss Cheatham will go to Weimar, Dresden, Prague, Vienna, Munich and to Salzburg for the festival, after which she will pay a visit to Paris prior to sailing for America on August 22.

Miss Cheatham's European stay this year is of necessity much shorter than she had expected on account of engagements for the early part of the coming season.

The London *Evening Standard* and *St. James Gazette* have just published an interesting interview with this singer, saying, among other things, the following: "Probably the most interesting American woman in London to-day is Miss Kitty Cheatham. She needs no introduction to Londoners, for she has already given eleven of her unique recitals here. These are like no other form of public entertainment. They appeal to young and old alike; they are colloquial, musical, critical and instructive, but essentially based upon the instincts of childhood. Miss Cheatham believes implicitly in Goethe's maxim that 'we are all only children after all.'"

Miss Cheatham was a recent visitor at the Berlin offices of MUSICAL AMERICA.



—(c) Dover Street Studios, London

#### Kitty Cheatham's Latest Portrait

M. H. Hanson, the New York manager, was another, and Professor Edgar Stillman-Kelley came to pay his respects before leaving for Paris en route to America. Mr. and Mrs. Arnold Volpe were other recent callers at MUSICAL AMERICA's Berlin office. They arrived here from Paris, where Mrs. Volpe is studying with Professor Bouhy. Mr. and Mrs. Volpe will spend part of the Summer at Marienbad, and the noted conductor will sail for New York in September. O. P. J.

### VAN DEN BURG PUPILS HEARD

#### High Standard of Piano Playing at the von Ende School

The recital at the von Ende School of Music on Wednesday afternoon of last week presented a number of pupils of Hans van den Burg in an interesting program consisting of Beethoven, Schubert and Chopin.

The playing of the students was remarkable for crispness and clearness, for beauty of tone, for wholesome, well-tempered strength, for thoughtful dignified interpretation, and brilliancy of performance.

The Misses Bonito, Golden and Maudsley and Messrs. Bender and Nesbit showed musically talent the further development of which will be interesting to watch.

The program was as follows:

Schubert, Impromptu, Edith Louise Bonito; Chopin, Fantasia Impromptu, op. 66, Beethoven, Allegro from Sonata, op. 10, No. 2, Arthur W. Nesbit; Chopin, Scherzo, Etude, op. 25, No. 1, Lena Golden; Chopin, Prelude in C Sharp Minor, Etude in G Flat (on the black keys), Etude in C Major, Bernice Maudsley; Chopin, Ballade in G Minor, Harold Bender.

#### Vocal Music for Dancing

NEWPORT, R. I., Aug. 1.—Vocal music as an accompaniment to dancing was an innovation introduced by Mrs. Stuyvesant Fish this evening at Crossways. Irving Fisher, of New York, a tenor, singing words written for the hesitation waltz, danced by Margaret Hawkesworth and Basil Durant. They also danced the Lulu Fado to a similar accompaniment.

Karl Bleye has completed a new orchestral work of large dimensions inspired by a visit to Sicily, and under the title "Legend" it will be introduced at a Munich concert by General Music Director Bruno Walter in November.

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### WHEN FRANZ LEHAR COMPOSED GRAND OPERAS

TWO striking facts that are little known in this country about Franz Lehar, composer of "The Merry Widow" and many other light operas, are related in the New York *Sun*. One is that Lehar started writing first not operetta but grand operas. With the more ambitious undertakings he had no success. So he dropped into the less pretentious work and great has been his reward. Another fact that should interest Americans is that Dvorak, the composer, was the man who advised Lehar to become a composer. Lehar tells of this as follows:

"My mother often told me that I always could find as a four-year-old boy to each melody the right accompaniment on a piano. I composed my first song at six years and dedicated it to my mother. When eleven years old I left the house of my parents to study at a German gymnasium at Sternberg.

"It very often happened that I fainted in the streets from hunger, but as my mother visited me once in Prague I had the courage not to complain.

"My director observed that I neglected my violin and he recommended to me to study with Dvorak. In 1887 I

submitted to Dvorak two compositions, 'Sonata à l'Antique' in G major and 'Sonata à l'Antique' in D minor.

"Dvorak looked at the work and said: 'Hang your fiddle on a nail and write a composition.' This was spoken out of the soul, but my father insisted that I become a first-class violinist.

"Weber said once: 'The first dogs and the first operas belong in the water.' This also refers to my first opera. In April, 1894, I was musical director of the Austrian navy band and conducted a concert for Emperor William II., who expressed great satisfaction. On November 28, 1896, my opera 'Kukuska,' later called 'Tatjana,' was produced for the first time in Leipzig, but was no success.

"I had to give up my position as conductor of the navy band on account of financial difficulties and had to take my jewels to the pawnshop. I accepted a position as conductor in Trieste. I was sick and tired of composing operas and now started composing operettas."

A new song by Edward Elgar entitled "The Chariots of the Lord" was recently sung for the first time at a London concert by Clara Butt.



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# NEW MUSIC—VOCAL AND INSTRUMENTAL

**GUSTAV SAENGER**, widely known throughout the country as composer, conductor, editor and pianist, has recently published through the press of Carl Fischer, New York, a number of unusually fine compositions for the violin with piano accompaniment. Mr. Saenger is one of those persons who finds time, despite an extraordinary amount of duties which include his editorship of the monthly periodical, the *Musical Observer*, and his acting in an advisory capacity to a leading publisher on musical manuscripts submitted, to indulge in creative musical work. In the past he has given us some excellent compositions, but none that stand higher in his list of works than do those which comprise his present output.

In "Three Miniatures, Op. 130," one finds "Bichette," a fascinating *Allegretto e con grazia*, not technically difficult, which exudes a lovely melodic charm. It is in the style of Delibes and not unlike our own Victor Herbert at his best in the clever manipulation of *rubato*. Then comes what must be considered one of the most admirable of violin pieces in the shorter forms published in some time; it is a "Scotch Pastorale" and its melody is as pure and unaffected as its harmonic garb is appropriate. It is a composition which will surely become a favorite, as its ingratiating qualities endear it to the hearer at once. It has been played during the season just passed by Helen Ware, the gifted American violinist. "Soldier Song" is the title of the third miniature and it, too, has much in it to commend it. Rhythmically, it is engaging and it should make a splendid recital piece.

"Caprice Espagnol" and "Serenada de Novia" are the titles of two concert solos in Spanish style. They are more difficult and are real *bravura* pieces. The first is a big caprice, not unlike the Saint-Saëns Rondo Capriccioso in general scheme, though it is somewhat shorter. Here Mr. Saenger has given us a real concert piece, allowing the violin to have its full say in speech that is appropriate. Octaves, all sorts of double-stops, fine sonorous melodic phrases on the G string, beloved by every violinist, are present and they are all idiomatically set. Mr. Saenger knows the violin thoroughly; he writes for it with mastery and conceives music that is best presented on it. In the "Serenada de Novia" there is plenty of fine writing, the G Major section being particularly praiseworthy. The section marked *Tempo rubato*, with its passages in thirds and its G-D left-hand *pizzicato* on the open strings, is an interesting touch. These two pieces are really Spanish in color and they should not be allowed to wait for hearings. Mr. Saenger has written music that has a distinct place among contemporary productions. It has been his intention to contribute to the literature of the violin and he has done so by setting down music for it that is *real violin* music. In doing so he has not, however, sacrificed the accompaniments. On the contrary, his piano parts are full and show a fine artistic sense in supplying the correct background. In fact, these accompaniments—though well conceived for the piano—could be adapted for orchestral accompaniment with excellent effect.

There is also a suite of "Six Melodious Solos" in the first position, six well executed pieces named "March of the Tin Soldiers," "The Little Highland Maid," "Springtime," "In Fairyland," "Valse Espagnole" and "A Jolly Intermezzo." Here Mr. Saenger shows himself a musician who realizes the needs of the violin teacher in the early grades. He has written sane, intelligent music that has much to commend it and which avoids the commonplace about as successfully as can be done with simple materials.

On the whole, this output of violin music represents a very distinct achievement. Every bit of it is idiomatic of the instrument for which it has been written and the first two groups of compositions are worthy of places on the recital programs of the violinists of our day.

**SINGERS** who are wise will use the new song publications of our American houses. The John Church Company offers a number of interesting ones.

Charles Gilbert Spross has accomplished in his "Nourah," the poem a highly imaginative piece of writing by Frederick H. Martens, one of the finest things he has done in some time. In his "Ishtar," published a few years ago, he showed that he could create Oriental atmosphere with comparatively simple means and he here has done so again. This song "Nourah" is, however, finer than the earlier one referred to; it is more mature and the scheme is more unified. Melodically, the song is ingratiating and the ending is extremely effectively conceived. It is inscribed to the popular tenor, John Barnes Wells.

Carl Hahn, a composer favorably known, formerly of San Antonio, Texas, is represented by a setting of Thomas Hood's familiar poem, "Tis All That I Can Say." Whether or not one admires this poem—and it is indeed a difficult thing to admire such "sing-songy" verse at this late day—one must grant that Mr. Hahn has set it capably. His music is direct, unaffected and natural and finely set for the voice. Harmonically, the song is very simple, but in its simplicity there is that charm that good part-writing can always exert, perhaps not on the average listener but surely on *cognoscenti*. It is published both for high and low voice and is dedicated to the composer's wife, Laura Maverick.

In lighter vein appear Lawrence H. Montague's "Red Roses" and G. Waring Stebbins's "Dream Life," the latter the better of the two. C. B. Hawley's sacred "That Sweet Story of Old" and Alfred Wooler's "Light of Light" will be welcomed in the field for which they were written.

IN the *salon* and "melodious study piece" style the Ditson press publishes Edward Harmston's "The Bird's Message," H. A. Wollenhaupt's "Le Ruisseau," John M. Steinfeldt's "Lupita" (Mazurka de Salon), Giacomo Setaccioli's "Canzone-Serenata," Johann Schrammel's "Vienna Forever," Ole Olsen's "Papillons," Carl Wilhelm Kern's "Punchinello," Ludvig Schytte's "Alla Marcia in E Flat" and H. Wakefield Smith's "Woodland Chimes."

Splendid reissues of Brahms's lovely "Capriccio," in B Minor, op. 76, No. 2; Bach's C Minor Fantasia, "First French Suite," his "Solo per il Cembalo," the Sarabande and Passepied in E Minor from the "Fifth English Suite," and his Minuet, Anglaise and Gigue, in B Minor, from the "Third French Suite"; the "Andante con espressione," from Mozart's Sonata in D. The Brahms's piece is edited and fingered by the distinguished pianist and teacher, Rafael Joseffy; the Bach works by the late Dr. Ebenezer Prout.

"**HAKON THE STRONG**," a cantata for chorus of men's voices, with baritone solo by the German composer, Gustave Lazarus, appears from the Oliver Ditson Company. If the writer errs not it is a recasting of the same

"**NOURAH**," Song by Charles Gilbert Spross. "Tis All That I Can Say," Song by Carl Hahn. "Red Roses," Song for a Medium Voice with Piano Accompaniment, by Lawrence H. Montague. "Dream Life," Song for a High Voice with Piano Accompaniment, by G. Waring Stebbins. Price 60 cents each. "That Sweet Story of Old," Sacred Song for a High Voice, by C. B. Hawley. Price 50 cents. "Light of Light," Sacred Song for a Medium Voice, by Alfred Wooler. Price 60 cents. Published by the John Church Company, Cincinnati, New York and London.

NEW PIANO COMPOSITIONS. NEW EDITIONS OF STANDARD PIANO COMPOSITIONS. Published by the Oliver Ditson Company, Boston, Mass.

"**HAKON THE STRONG**," Cantata for Chorus of Male Voices and Baritone Solo with Piano Accompaniment. By Gustave Lazarus, op. 150. Published by the Oliver Ditson Company, Boston, Mass. Price 50 cents.

work, which appeared last year with the solo part written for tenor voice. It is dramatic in style, contains much fluent melody and is finely written, the work of a well-equipped musician.

WITH his "Saracen Songs," H. T. Burleigh has added a work to his list which will go far to increase respect for him as a serious composer. From time to time Mr. Burleigh has given us songs that stamp him as an able creative musician and this song-cycle corroborates it markedly.

And Mr. Burleigh has been handicapped here for he has written to texts—they are not poems—by Fred G. Bowles. As great music is more apt to spring from setting great poetry to music than from composing to "doggerel," it will be readily seen that his task has not been an easy one. Mr. Burleigh has come out of the ordeal, however, with flying colors.

There are seven songs—"Almona," "O, Night of Dream and Wonder," "His Helmet's Blaze," "I Hear His Footsteps, Music Sweet," "Thou Art Weary," "This Is Nirvana" and "Ahmed's Song of Farewell." To sustain a degree of excellence through seven songs—the average song-cycle contains no more than four or five songs—is not easy. Mr. Burleigh has done so, however, and the standard is, indeed, very high. It is perhaps more difficult to speak of individual songs in a cycle in which there is so much that is excellent. Yet there are high-lights here as there are in all works of art. More than passing attention must be directed to the second song, "O, Night of Dream and Wonder," two pages of highly imaginative writing, of which their composer may well be proud; "Thou Art Weary," a superbly fashioned song of rare melodic beauty; "This Is Nirvana," somewhat MacDowellish in places, and the final, "Ahmed's Song of Farewell," dramatic and impassioned in style and a fitting climax to the work.

Noteworthy, first of all, is this cycle because everyone of the seven songs is a *real song*. They are in song form; they do not attempt to create any new manner. And, further, Mr. Burleigh has not lagged behind in the onward race toward harmonic freedom. There is much interesting harmonic writing here, writing that shows that Mr. Burleigh feels in a modern way. Anyone can drag in a few bits of "whole-tonism" and affect a modernistic style, but only when a composer actually feels music in this way can he put it down on paper so that it will convince the examiner of his score.

Further, the songs are all vocal; they are for the voice and show a true understanding of it. Mr. Burleigh is a singer himself and he proves here the value of being both a composer and singer. The

"**SARACEN SONGS**," A Cycle of Seven Songs for a Solo Voice with Piano Accompaniment. By H. T. Burleigh. Published by G. Ricordi & Co., New York. Price \$1.50.

piano accompaniments are splendidly managed, well written and effective pianistically. The cycle is published in an extremely attractive edition, the title page being a notably executed drawing in color by one of the Italian artists who prepare such work for the house of Ricordi. Mr. Burleigh has inscribed the cycle to Tito Ricordi, head of the Milan publishing house of that name.

The cycle may be had both for high and low voices.

THE final volume, Book VII, of the series of "Graded Studies" for the piano, compiled by Mrs. Crosby Adams, has made its appearance from the press of the Clayton F. Summy Co., Chicago. The work is now complete and stands as a valuable asset to the literature of piano teaching materials.

In Book VII are to be found compositions by Vogt, Czerny, Loew, Haberbier—a composer whose *études* are really worthy of high esteem—Bach, Gurliitt, Jadassohn, Loeschhorn, Handel, Henselt, Stenhammar, Moscheles, Schytte, Philip Emanuel Bach, Pirkhert and Heller. At the conclusion of the book P. C. Lutkin's "The Lord Bless You and Keep You," an admirable piece of part-writing, is placed and makes a fitting close. A considerable technical equipment is required of the student who essays this volume, but it will in most cases have been prepared through the study of the preceding six, which are graded as the title indicates.

"**FROM YOU**" is the name of a little song for a medium voice with piano accompaniment by Albert H. Dowling, Jr. Two of this musician's songs were spoken of in these columns last Winter. Again one notes extreme simplicity in his work, a dealing only with the melodic in music and a commendable ability in writing down his ideas.

THE name of the late Lillian Nordica figures as composer of a song, "Enduring Love," published by the White-Smith Music Publishing Co. This song, which was issued some years ago and which is the only song that the great American singer ever wrote, has recently been brought out by this publishing house in an edition which can only be characterized as *de luce*.

As to the music it is unnecessary to comment on it at this date further than to say that it would have been a most unusual thing had the famous prima donna exhibited a creative talent of the same excellence as her vocal and histrionic gifts. The song has melodic fluency, a nice sentiment is expressed and it is ably written. If for no other reason than to have an insight into the kind of musical thought the diva felt, this song should be in the library of every admirer of her superb art.

A. W. K.

"**GRADED STUDIES**," For the Piano. Gathered by Mrs. Crosby Adams. Book VII. Published by the Clayton F. Summy Co., Chicago. Price \$1.00.

"**FROM YOU**," Song for a Medium Voice with Piano Accompaniment. By Albert H. Dowling, Jr. Published by Brehm Bros., Erie, Pa. Price 50 cents.

"**ENDURING LOVE**," Song for a Solo Voice with Piano Accompaniment. By Lillian Nordica. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago. Price 60 cents.

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## BRILLIANT FESTIVAL MAKES CHAUTAUQUA MUSIC STRONGHOLD

Week of Gala Concerts Attracts Record-Breaking Attendance to Lakeside Resort and Makes Event a Permanent Feature—Victor Herbert Program and Singing of "Natoma" Third Act Commemorate Presence of Composer-Conductor and His Orchestra—Notable "Elijah" and "Manzoni" Requiem Under Director Hallam

CHAUTAUQUA, N. Y., July 27.—In all the forty years of the Chautauqua institution's history there has been no week so important as the one just passed and known as Musical Festival Week. Widely advertised, the attractions offered attracted a record-breaking attendance and late comers were obliged to secure accommodations outside the limits of the local Summer city. Chautauqua was given the name of the "most American thing in America" by Theodore Roosevelt, and the place bids fair to become the "Summer musical center of America," if the plan adopted for this past week is repeated from year to year.

The first concert of the week was presented in the great Amphitheater (as were all the others) to an audience that taxed the capacity of the immense open air hall. Two organizations, with their respective directors, made their initial appearance here and were greeted with a warm enthusiasm. They were the Victor Herbert Orchestra, Victor Herbert, conductor, and the Schubert Club of Schenectady, N. Y., W. G. Merrihew, director. Both conductors and their men were given the Chautauqua salute at their first appearance during the program and they acquitted themselves so well that at no time did the enthusiasm wane.

The program was called a Herbert Program and was composed largely of the works by this celebrated composer and conductor. There were many of Mr. Herbert's newer compositions on the program as well as many of the old, but, of all, the Irish Rhapsody seemed to please best. The program consisted of the following orchestral numbers: Festival March, "Sunset," Air de Ballet; three numbers from "Natoma," "Habanera," Dagger Dance and "Vaqueros," the Irish Rhapsody concluding the program. For encores there were the Rubinstein Melody in F; MacDowell's "To a Wild Rose" and Herbert's "Badinage." It is said that this was the first public appearance of Mr. Herbert since his severe illness; but he did not show that he had been ill, conducting with his old-time fire and virility.

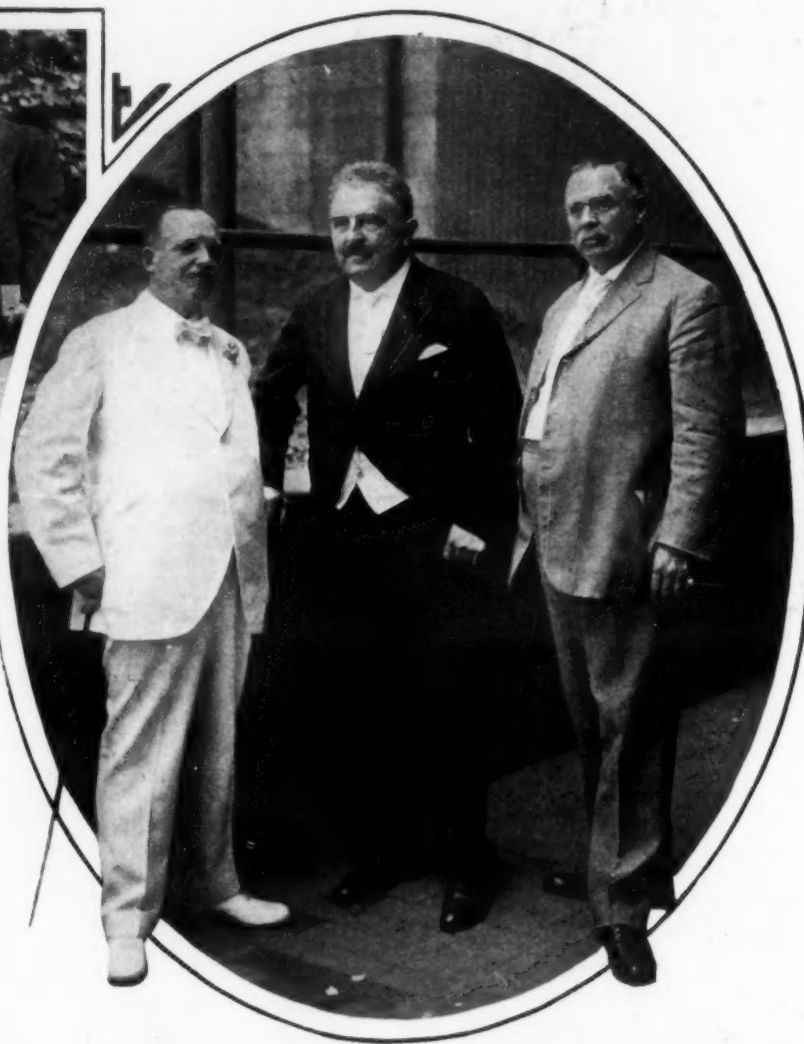
The Schubert Club is a company of some fifty men singers, who did some remarkably clever work under Mr. Merrihew's baton. The organization is well balanced and sings with surety and excellent enunciation.

Gwilym Miles gave a presentation of the "Prologue" from "Pagliacci" and was recalled again and again. He sang the number with excellent insight into its interpretation and in every way satisfied his hearers.

The other soloist for this concert was Elizabeth Parks, soprano. Her numbers



Glimpses of Chautauqua Festival Participants. Above, Left to Right: Alfred Hallam, Gwilym Miles, Henry B. Vincent, Nevada Van Der Veer, Victor Herbert, Elizabeth Parks, Reed Miller. Below, Three Conductors. Left to Right: W. E. Merrihew, Victor Herbert, Alfred Hallam



were the aria from Mr. Herbert's "Mlle. Modiste" and the same composer's "Italian Street Song" from "Naughty Marietta." Miss Parks seemed to be entirely in sympathy with the occasion and under the baton of the composer in the first number and, with the chorus background of the Schubert Club in the latter, she delighted the audience. She was obliged to repeat both numbers and still the applause was prolonged.

### Croxton-Conradi Recital

One of the largest and most enthusiastic audiences of the season in attendance at the Croxton-Conradi weekly recitals graced Higgins Hall on Monday afternoon. Frank Croxton presented several old traditional songs and opera arias. Apropos of the visit of Victor Herbert here this week, he sang the "Gypsy Love Song" from "The Fortune Teller." His other numbers included various old, traditional songs, and he also sang "Vision Fair" from Massenet's "Hérodiade." Mr. Croxton delighted his audience with his artistic interpretation of his numbers. Austin Conradi again proved himself a pianist of rare qualities and gave a splendid performance of the Liszt Sonata in B Minor.

The second program of the festival series was presented on Monday evening to another immense audience and proved to be fully up to the standard set in the afternoon's performance. The program was divided between the Herbert Orchestra, the Schubert Club and Nevada van der Veer, contralto. As an opening number the orchestra gave a great reading of the Chabrier overture, "Gwendoline," playing the Dvorak "Humoreske" as an encore. Chadwick's "Song of the Vikings" was sung well by the Schubert Club choristers and they were obliged to repeat the number in part.

The orchestra played the Massenet suite, "Les Erinnyes," with the cello solo in the "Scène religieuse" played by Willem Durieux to insistent applause. As an encore to this group an exquisite performance of the Mendelssohn "Spiriting Song," orchestrated by Mr. Herbert, was given and was as dainty a performance as we have heard in many a day.

The singing of Mme. Van der Veer in Bemberg's "Joan of Arc" was a veritable piece of artistry. The Schuberts sang Dudley Buck's "Twilight" with distinct charm and repeated the number. Of three numbers from the "Damnation of Faust" the "Rakoczy" March fairly brought the audience up standing. The last number by the Schubert Club was the "Nun of Nidaros" by Buck, with incidental solos by Mr. Grout, a lyric tenor of exceptional ability. The orchestra concluded the program with the Prelude to the "Meistersinger." Mr. Herbert proved himself a conductor of rare gifts and carried his audience with him throughout the reading of the number.

### Brilliant Wagner Program

On Tuesday afternoon, July 28, the Victor Herbert Orchestra, with Reed Miller, tenor, and Sol Marcossion, violinist, presented a Wagner program that attracted a large number of persons. The chorus also assisted. The numbers played by the orchestra were as follows: Overture "Tannhäuser"; Siegfried Idyll; Prelude and Love Death from "Tristan und Isolde"; Prelude to the third act of "Die Meistersinger," Dance of the Apprentices and Procession of the

"Mastersingers." The work of the orchestra under Mr. Herbert's direction was satisfying in every way. As encores the orchestra played arrangements of Schumann's Träumerei and the Chopin Valse, op. 64, No. 1.

Reed Miller sang most artistically, giving as his number the "Siegfried's Love Song" from "Die Walküre." He sang with excellent insight into the interpretation of the number and was recalled many times. Sol Marcossion was in fine fettle and gave good account of himself in the "Preislied" from "Die Meistersinger" and the "Parsifal" Paraphrase. To both soloists the Herbert Orchestra formed an artistic background.

The program concluded with the "Tannhäuser" March, combining the Chautauqua Choir and the Herbert Orchestra under the direction of Alfred Hallam, which sent the audience home in a joyous mood.

On Wednesday afternoon Ernest Hutcheson was heard in a Chopin Recital at Higgins Hall, the largest audience of the season assembling in the hall to hear him. This is the third of Mr. Hutcheson's series of recitals and it was thoroughly enjoyed. He played with the insight of the true artist and his interpretation of the several numbers was remarkable. His numbers were as follows: Sonata in B Flat Minor; Nocturne in F Sharp Minor; Valse in C Sharp Minor; two etudes, F Minor and C Minor; Berceuse and Ballade in A Flat.

### Notable "Elijah"

One of the greatest presentations in America of the "Elijah" was given on Tuesday night. Picture a chorus of 500 voices, an orchestra of seventy-five pieces, four great soloists, an immense pipe organ and an audience of 6,000 people and you have conditions as they were here when Alfred Hallam stepped to the director's stand.

The participants were the Chautauqua Choir, the Victor Herbert Orchestra, augmented by the local company of orchestral men, Henry B. Vincent at the Massey Memorial organ, and, as soloists, Elizabeth Parks, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Gwilym Miles, bass. The male portion of the chorus contained the members of the Schubert Club.

When Conductor Alfred Hallam came to the platform he was first greeted with the Chautauqua salute, and the applause was prolonged for several minutes. Previous to Mr. Hallam's appearance, Arthur Bestor of the local institution officers paid a tribute to the musical director, and spoke of the great work done by him here.

The chorus responded to every move of the director and gave most excellent account of itself in every way. The large number of singers in the choir made it a rather unwieldy body to manage, but Mr. Hallam had the choristers well trained and kept them in fine order.

The attack was good at all times, enunciation satisfactory and the general ensemble all that could be desired. At times the chorus was stupendous in its volume of tone, and again where the effect was desired the 500 voices were scarcely audible above the orchestra.

### Soloists' Artistry

Elizabeth Parks grasped the rôle assigned her in a musicianly, artistic manner, and she held her voice under excellent control throughout the work. She sang "Hear Ye, Israel," in a most effective and artistic manner. Nevada van der Veer gave an inspiring presentation of the portion of the oratorio assigned to her, singing the well-known "O, Rest in the Lord" beautifully. Reed Miller demonstrated his superlative oratorio gifts in this performance. He sang practically the entire work with only slight reference to the score and handled his voice in a masterful manner.

As to Gwilym Miles, the noted *Elijah*, there was unreserved praise for his great interpretation. His work was all-satisfying and he was applauded time and again throughout the evening. The work of the combined Herbert and Chautauqua orchestras was excellent.

On Tuesday afternoon Sol Marcossion, assisted by Mrs. Marcossion at the piano, gave the third violin recital of his Summer series to an appreciative audience. The César Franck Sonata was the most interesting number.

Olin Downes, music critic of the Boston Post and Boston correspondent of MUSICAL AMERICA, is creating favorable attention by his interesting lectures here on "Music Appreciation" and "Modern Musical Development." Mr. Downes speaks with positiveness and interest.

The concert of Wednesday afternoon opened with the "Eroica" Symphony of Beethoven, presented masterfully by the Victor Herbert Orchestra. The Mendelssohn group, the Nocturne and Scherzo from the "Midsummer Night's Dream" were wonders of orchestral beauty. The "Dream of Love," arranged by Mr. Herbert from the Liszt piano number, was also pleasing, and his "Vision of Columbus" from the Suite "Columbus," arranged for orchestra and organ, was received with marked enthusiasm. Henry B. Vincent presided at the organ. The orchestral portion of the program concluded with the stirring Slavic March by Tchaikowsky.

The Schubert Club, under Mr. Merrihew's direction, sang a "Drinking Song" by Busch, a "Serenade" by Abt and "Creole Love Song" by Edgar Belmont Smith, the accompanist of the organization. Mr. Merrihew's singers gave good account of themselves at each appearance.

The soloists for the program were Elizabeth Parks, soprano, who sang "Lieti Signor" from Meyerbeer's

[Continued on next page]

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## BRILLIANT FESTIVAL [MAKES CHAUTAUQUA MUSIC STRONGHOLD

[Continued from page 25]

"Huguenots" exceptionally well and Gwilym Miles who was heard to advantage in "Eri Tu" from Verdi's "Masked Ball."

### Operatic Offerings

The evening of Wednesday was given over to an operatic program, which proved extremely interesting. The orchestra was heard in the Overture to "The Bartered Bride," Smetana; Love Scene from "Esclarmonde," Massenet; Prelude to "Lohengrin," Wagner, and, as encores, "Yesterthoughts" of Herbert and the Brahms "Lullaby."

The Schubert Club sang three numbers, "Land-Sighting," Grieg, with incidental solo by Frank Croxton; "Oh Fair, Oh Sweet and Holy," Cantor, arranged by Mr. Smith, the club's accompanist, and the Sullivan-Brewer arrangement for men's voices of "The Lost Chord." Nevada Van der Veer, contralto, was recalled three times and was finally obliged to repeat her number, "My Heart at Thy Sweet Voice," Saint-Saëns, so well did she present the number.

The program closed charmingly with the cantata, "Fair Ellen," by Bruch, presented by the Chautauqua Choir and combined orchestras, with Elizabeth Parks, soprano, and Gwilym Miles, baritone, under Director Hallam's baton.

Thursday afternoon's concert was another great program, the orchestra and Schubert Club being heard to great advantage, and the soloists, Elizabeth Parks, soprano, and Henry B. Vincent, organist, giving good accounts of themselves. For orchestral encores Herbert's arrangement of Nevin's "Rosary" and the "Meditation" from "Thais" were given, Fred Landau, concertmaster of the Herbert Orchestra being the able soloist in the latter number.

The Schubert Club sang the "Pilgrims' Chorus" from "Tannhäuser," "The Brownies," by Nentwich, and "Trust in the Lord" the Damrosch arrangement of the Handel Largo. The chorus's work was the best it had done since the festival began. Miss Parks's number was the "Villanelle," by dell' Acqua, in which she scored decisively. Henry B. Vincent, with the accompaniment of the Herbert Orchestra, played an Organ Fantasy by Böellman and won deserved applause.

### "Manzoni" Requiem

Many persons who were here for the entire festival week were of the opinion that the performance of the "Manzoni" Requiem of Verdi on Thursday evening

was the choral event of the entire session. The forces under Mr. Hallam's baton were the same as for the "Elijah" and all worked in perfect ensemble. At the conclusion of the last number the choir of 500 voices showered Director Hallam with flowers until the entire stage looked like a veritable flower garden.

On Friday afternoon the concert was by the Herbert Orchestra, the Schubert Club and Ernest Hutcheson, solo pianist, and was as follows:

Overture, "Egmont," Beethoven; "Song of the Vikings," Chadwick, Schubert Club; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saëns; "The Long Day Closes," Sullivan, Schubert Club; Piano Concerto in B Flat Minor, Tchaikowsky, Ernest Hutcheson; "Toreador Song," Bizet, Schubert Club; Waltzes from "Der Rosenkavalier," Strauss.

The feature of the afternoon was the supreme playing of the Tchaikowsky Concerto by Mr. Hutcheson. At the final rousing climax the audience was fairly in an uproar and the pianist was recalled time and time again.

Friday evening's program was termed American Composers' Night, all numbers being from the pens of our own countrymen. The Herbert Orchestra opened the program with Chadwick's Overture "Melpomene," and was further heard in a suite from the "Atone-ment of Pan," Hadley; "To a Wild Rose," Macdowell, and "Butterflies," by Arthur Nevin. The Schubert Club confined itself to the writings of Dudley Buck, singing a "Waltz Song," "Twilight" and a "Chorus of Spirits and Hours" with the incidental solos by Mr. Grout, who acquitted himself with much credit.

Nevada Van der Veer made much out of Oley Speaks's song, "Morning," singing with her finished style and excellence of interpretation. Gwilym Miles created a sensation by his singing of "On the Road to Mandalay" by the same composer, and was obliged to repeated the number.

### "Natoma" Third Act Sung

As the closing portion of the program the orchestra and choir, with Miss Parks and Mr. Miles as the soloists, under the direction of Victor Herbert, presented the Prelude to the Third Act of Herbert's "Natoma" and the third act entire. The work was well done and gave many the privilege of hearing this music for the first time. At the conclusion of the concert the choir gave Mr. Herbert a floral shower.

The Herbert Orchestra played its director's Prelude, Storm Scene and Glorification from "Babes in Toyland," granting a double encore.

The Chautauqua Choir with the July soloists, including Charles Washburn, Frank Croxton and Mrs. Ella P. Blankenship, soprano for August, with the accompaniment of the Victor Herbert Orchestra, gave a presentation in concert form of "The Chimes of Normandy," by Planquette. The number was a brilliant ending to the greatest musical festival week ever presented at Chautauqua. The festival week has come to stay, and already plans are being made for next season's program. That the festival was a success in every way is proven by the fact that 28,000 people were on the grounds during the festivities.

LYNN B. DANA.

### A. J. Stephens Elected Dean of Fargo Conservatory

FARGO, N. D., Aug. 3.—A. J. Stephens is reorganizing the Fargo Conservatory of which he has been elected dean. His work in this city has been of a notable character and the Fargo Symphony Orchestra as it stands to-day is due to his efforts for the organizing and maintaining of an instrumental body to furnish the city with symphony concerts.

Under his baton the orchestra has given performances of such works as Schubert's "Unfinished" Symphony, and with the Fargo-Moorhead Philharmonic Club, a choral organization, oratorios like Mendelssohn's "Saint Paul." He represents the type of well-trained all-round musician, a type which is rapidly being recognized as one of the vital influences on musical development in this country.

## Music Settlement Idea: To Teach Children Art of Self-Expression

This School System Bears Same Relation to Music as Montessori Method Does to General Education—"Spirit of Music" Guiding Principle of This Teaching—Public Schools as Art Centers After Hours

By DAVID MANNES

"To make a home out of a household, given the raw material, to-wit, wife, children, a friend or two and a house—two other things are necessary. These are a good fire and good music; and inasmuch as we can do without a fire for half the year, I may say music is the one essential. Late explorers say they have found some nations that have no God; but I have not heard of any that had no music. Music means harmony, harmony means love, love means God."—*Sidney Lanier.*

THE Music School Settlement idea has been understood by some to mean simply the giving of opportunities to poor

world has gained not only from the productions of naturally talented persons, but as much, and perhaps more from those who have little personal ability and through great faith have built up a technic of expression as against the expression of technic.

Talent means nothing more nor less to my mind than to be born with the power to use those things which we wish to use, and with such power of co-ordination one may be called talented. It is an asset, like personal beauty—very attractive. But in order to teach others one needs to understand the heart-rending desire to evolve from oneself what one wishes to express. Therefore music should not be made a means of giving a child a desire for self-exploitation, and he should not be burdened with the impediments of technic before he has any desire to express himself.

### Normal Method for Normal Child

Our methods at the Music School Settlement have been devised to suit the needs of the normal child, and since the progress of the world depends on the activity of the normal person in a normal life, there ought to be used a normal method of teaching which will suit everybody. The Music School Settlement should carry the light of a new idea in teaching that shall have the "spirit" of music as its guiding principle. We have gone on so long worshipping symbols—the symbols of notes and of technic—until a vast machinery has been built up to crush out what we should be seeking to express—the real spirit of music.

One may hear wonderful players, wonderful orchestras, but so often one goes away with a heartsick feeling that while these performances follow all the rules of good art, the technic is perfect, the sound good, somehow they have not the human touch, not that which makes music worth while. I would rather hear from the faltering fingers of a child the music that has the confession of his faith behind it, than the brilliant technic of the artist who seeks the applause of the long-suffering public. It is this faith, this adoration, which developed a Beethoven and all his wonderful colleagues.

True art is the expression of all mankind. The Music School Settlement would be just as effective uptown—I mean with the children of well-to-do parents. It is not a movement for poor people only. It is for all the world. It is for everybody, just as religion is. And as true religion acknowledges no social barriers, so art that is true to itself has never made this distinction. And we want to make it very much purer until such work as ours, and work like it, shall be incorporated in the public schools.

### Plan for Art Centers

I would wish that after regular school hours, every public school might be turned into a center for the teaching of music, painting, sculpture, arts and crafts, or anything else that is useful. One sits in the street cars and hears men and women talking of stocks and bonds, of clothes and everything but the things that they are supposed to have learned; and when they have amassed money, they cannot express themselves in anything that is of real value to themselves or to humanity.

The world was created for the child, and every child should be given the means of self-expression. Because a person learns to sew, shall she therefore become a seamstress? Or because a boy learns to fiddle, must this necessarily be his life-work? Imagination is a universal need; the business man needs it; the greatest engineers are those whose imagination is awake. This cannot be stimulated by a common school education. We must strike out and make our public educators awake to the fact that the work done in the schools should pay a human interest on the vast human capital expended.

Friedrich Gernsheim, the German composer, recently celebrated his seventy-fifth birthday at his home in Berlin, where he pursues his creative work with no diminution of zest.



David Mannes, Head of Music School Settlement, New York

children for obtaining a musical education. Many others not so well informed, have thought it meant the turning of third-rate tailors into fourth-rate musicians. To others it has meant a philanthropic movement, of some civic importance. I should say that it bears somewhat the relation to music that the Montessori method does to general education.

I believe that every soul is musical, just as I believe that every soul is naturally religious; just as every soul knows what human love is. No one born with the wonderful gift of imagination should have this suppressed by the process of general education, but education should be (what the word in its literal sense means) a drawing-out of what is best in each one of us. The Music School Settlement stands for this principle. Every child that comes to us comes with music in his soul, and the one qualification necessary to make him eligible to a place in the school is that he wants instruction.

In all the fourteen years that I have been down in Third street, during which time thousands have passed through our hands, I am very proud to say that not one has been sent away from the school as being impossible musically. Music is an instinctive thing and because we are not all musically clever does not mean that we do not love music sincerely. The

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## THE PARIS OPERA SITUATION

**Future of Institution Depends on Resourcefulness of M. Rouché the Newly Appointed Head—May Peterson Scores a Triumph as "Lakmé" at the Opera Comique—Julia Hostater's Success as a "Lieder" Singer**

Bureau of Musical America,  
17, Avenue Niel, Paris.  
July 24, 1914.

ONE reads many columns in American journals about the "Opera Crisis" in Paris, and the journals on the other side of the Atlantic seem to be devoting more space to the subject than the Paris papers. If it had not been for the trial of Mme. Caillaux Parisians might have read with applied interest of a very moderate quality about the difficulties of Messrs. Messager and Broussan, but even then the "Crisis" would have had little effect upon them, for those that have not yet left town on their vacation are earnestly dreaming about seashores and green fields.

The opera directors, MM. Messager and Broussan, as you have already been informed a dozen times by your daily papers, intend retiring in September of this year instead of January, 1915, because they cannot see their way to avoiding a gradually increasing deficit in the accounts of the National Academy of Music. The theatrical season in Paris this year has been disastrous almost everywhere, but, as usual, the receipts at the Opera have been lower than any other theater in the city. Once again Parisians have to admit that the city cannot support one serious opera house, although substantially financed by the State. In addition, threats of strikes by orchestra and choristers for higher salaries have now come to a head, so the present directors put in a plea to the effect that the newly appointed chief of the theater, M. Rouché, should be given an opportunity to cope with all these troubles earlier than was at first intended. M. Rouché is a very wealthy man and, it is said, will spare nothing to justify his reputation as a man of many resources.

As to the demands of the chorus and musicians, these really seem justifiable when it is known to be a fact that they are paid about one-third of the salary of their New York and Boston colleagues. Henry Russell economized on his orchestra during his recent season at the Théâtre des Champs Elysées because he was quite aware of the difference in the standards of pay to musicians in France and America. And he informed me before leaving for Italy the other day that he intends to do the same next year.

### May Peterson's Success

Another American success in Paris was achieved at the Opéra Comique the other evening when May Peterson, of Chicago, sang *Lakmé* for the first time in that theater. A large cosmopolitan

audience cheered the talented young soprano to the echo at the close of each act, and to such effect that a few days afterward the Isola Brothers engaged her for six months next year. Miss Peterson well deserved her triumph. The part of *Lakmé*, in which she was heard previously at the Gaité Lyrique, suits her to perfection. Although the remainder of the cast included such well-known



Wilhelm Bachaus, the German Pianist, and Mrs. Bachaus (in the foreground) After Luncheon in the Bois de Boulogne, Paris

names as Francell and Boulogne, hers was the only well-produced voice on the stage and she proved herself once again to be a thorough musician and artist.

It has hitherto been extremely difficult for foreign singers to obtain an entry to the Opéra Comique stage, and Miss Peterson's engagement, despite her successful début, came as a most pleasant surprise to all. The Isola Brothers evidently do not intend to follow up the chauvinistic policy of their predecessor. American vocal students in Paris, please note!

There was such a crop of concerts during the last few weeks of the music sea-

son proper in Paris that many were held over for criticism, for the reason that it was previously impossible to devote as much space to them as they deserved. Among these was the recital given by Mme. Julia Hostater, the well-known American *lieder* singer, who had a big audience to hear her in the following artistically chosen program at the Salle des Agriculteurs:

"Liedeslied," "Requiem," "Sérénade," "Kinderwacht," "Sandman," Schumann; "Wohin?" "Der Neugierige," "Ungeduld," "Eifersucht und Stolz," "Trockene Blumen," Schubert; "Unbewegte laue Luft," "Botschaft," "An ein Veilchen," "Wie komm ich," "Der Schmied," Brahms; 18th Century English Melodies: "When forced from Hebe to go," "Where the Bee Sucks," "Nymphs and Shepherds," "My Lovely Cecilia," "Phyllis."

Mme. Hostater's voice has become richer and rounder in quality during the

## CECIL BURLEIGH WRITES AN "ASCENSION" SONATA

A Violin and Piano Work on the Life of Jesus—David and Clara Mannes to Perform It

American music will be represented by a sonata of a striking nature next Fall in the performances of David and Clara Mannes, whose sonata-recitals for violin and piano have met with so much favor. The composer is Cecil Burleigh, a young American, who lives out in Sioux City, Ia., where he teaches at Morningside College. Mr. Burleigh has recently had the proofs of the work sent to the Manneses from G. Schirmer, who will publish it. It is titled "Ascension" and is the first sonata for violin and piano on a Biblical subject. The old Kuhnau sonatas for piano, now almost forgotten and of an historical significance, if any, are perhaps the only works in the field of serious music in which subjects from the testament have served as a program.

Mr. Burleigh's sonata is based on the Passion of Jesus and is in three sections. The first is said to describe the coming of the Saviour, the scene in the manger being suggested in the opening. In this movement the envy and hatred of Herod is depicted and the slaying of all the children in Bethlehem. The movement closes with the return of Jesus. In the next movement the rebellion and uprising of the people is dealt with and also the crucifixion, while the last section suggests the reappearance of Jesus and his ascension.

The Manneses have during the last Winter performed Mr. Burleigh's "Indian Sketches" and "Twelve Short Poems" in their concerts and have won the sincere approval of their hearers for playing them. They will play this more ambitious work, the "Ascension" Sonata next season.

### FELICE LYNE'S VICISSITUDES

Young Soprano Met with Accidents on Her World Tour

On the tour of the world which Felice Lyne took with the Quinlan Opera Company the little singer met with a variety of experiences quite out of the ordinary. On the way from England to South Africa, 500 miles from the African coast, there was a fire in the coal bunkers. After it had been going two days its exact location was discovered and the blaze was finally extinguished. One of the humors of the situation was furnished by a tenor, who remarked, "If we stay aboard we'll be burned to death, if we go ashore we'll be eaten by cannibals, so we're bound to be roasted whatever happens."

Miss Lyne arrived in Johannesburg in the midst of a coal strike. Off Australia, owing to smallpox in Sydney, the vessel was held up while the ship's company was vaccinated. There was much consternation among the singers. "Fortunately," Miss Lyne explained, "my vaccination did not take, so I had no trouble."

Soon after sailing from Hawaii the little opera singer was thrown from her berth in a storm, and her collar-bone dislocated.

When Miss Lyne got to Montreal at the end of the Winter she found sleighs running on the bare ground, a phenomena explained by the fact that snowfalls were so frequent that it was not worth while to switch back to wheels during the brief intervals when the snow temporarily disappeared.

Miss Lyne will come to America early in October for an extended concert tour.

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### A RIVAL FOR MOZART AND RUBINSTEIN CLUBS

Beethoven Society, With Dr. J. Christopher Marks as Conductor, Announces Season's Plans

Another musical society, on the order of the Rubinstein and Mozart clubs, will invite patronage in New York this season, according to plans just announced. The new organization will be known as the Beethoven Society, and Dr. J. Christopher Marks will be the musical director. Harry M. Gilbert has been engaged as accompanist. Five musicales will be given in the Astor Gallery of the Waldorf-Astoria on Saturday afternoons, November 14, December 12, January 9, February 13 and March 13. Two evening concerts will be given in the Grand Ball Room on January 22 and April 9. "Metropolitan artists" will be the soloists at both concerts. Selections will be rendered by the members of the Choral (125 in number) and an orchestra. The concerts will be followed by dancing.

The officers of the Beethoven Society are as follows: Mrs. Charles G. Braxmar, president; Mrs. Simon Baruch, Mrs. Arlenden C. Bridges, Mrs. J. Christopher Marks, Mrs. J. Edward Mastin, Mrs. John Lloyd Thomas, Mrs. Joseph S. Wood, vice-presidents; Ella Louise Henderson, recording secretary; Mrs. Louise

E. Manley, corresponding secretary; Mrs. James D. Mortimer, treasurer; directors, Mrs. George W. Butts, Mrs. Andrew G. Cobe, Mrs. Wilmer O. Davis, Mrs. Julian Edwards, Mrs. Robert J. Ehlers, Mrs. Charles A. Flammer, Mrs. Edson B. Fuller, Mrs. Hamilton Higgins, Mrs. James Edward Kelly, Katherine Lurch, Mrs. Thomas J. Moran, Mrs. Charles Otten, Mrs. John Henry Parker, Mrs. Frank A. Peteler, Mrs. Harry Raphael, Mrs. Carl A. Spiker, Mrs. John Morton Taylor, Mrs. C. V. Washburne, Mrs. Albert A. Wigand.

### BOAT AS CONCERT PLATFORM

Lake Placid Campers to Enjoy Unique Musical Entertainment

LAKE PLACID, N. Y., Aug. 1.—Campers on Lake Placid are to be treated to a novel form of entertainment by the Lake Placid Band, which will make the circuit of the lake each week on a large power boat, playing before the camps along the way. From Victor Herbert's camp Joyland, the route is up the so-called East Lake or eastern half of Lake Placid, past Hawk Island, formerly the Summer home of the late Bishop Henry Codman Potter, down the West Lake and through Sunset Strait.

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## TO USE ANCIENT INSTRUMENTS AT BIG EXPOSITION CONCERTS

Reproductions of the Lur, Employed by Danes, Will Be Feature of Danish Concerts Under Carl Busch's Direction at San Francisco—State Legislature Expected to Act Favorably on Registration Bill for Music Teachers

Bureau of Musical America,  
376 Sutter Street,  
San Francisco, July 29, 1914.

AS a curiosity in music, the lur, an instrument whose strains inspired the ancient Danes as they marched to battle, is to be featured at the Danish section of the San Francisco exposition. The idea originated with Director Carl Busch of the Kansas City Symphony Orchestra, who is a native of the lur-land.

According to Alfred G. Anderson, an authority who has prepared an elaborate account for the *Examiner*, the lur (pronounced loor) resembles a ram's horn in general way, but is made of bronze and is more than six feet in length. The tones are "clear, sonorous and penetrating, not unlike those of modern wind instruments, but somewhat duller." The tube of the lur consists of several sections, with the joints covered by ornamental bronze rings, and the mouthpiece and the first joint are cast in one piece.

Two specimens of the ancient instruments were dug out of the peat bogs not many years ago, and these were the first known to modern Denmark, although the Norse sagas make frequent mention of the lur. Dr. Hammerich, an eminent musician of Copenhagen, worked out the possibilities of the instrument, and he and his son attracted great attention by their public performances in the Danish capital. Since the original discovery twenty-one more of the lurs have been found, and all in the peat bogs, which were formerly covered by the sea. Archaeologists say that the lurs date back more than twenty-five hundred years, and that those which have been recovered probably were played on war sloops that went down in battle, although no other relics of the supposed navy of the ancient Danes have been recovered.

But the music that we are to hear in San Francisco will have to be made on lurs that never led the old-time Danes to war, for the modern authorities in Denmark are jealous in their care of the historic treasures. Of course an enterprising American showman could have duplicated the instruments, buried them in Danish bogs and then have dug them out in triumph for use in America, proclaiming them originals. But Director Busch of the Kansas City Orchestra was in charge of the lur-borrowing enter-

prise, and of course no musician would stoop to deception. Read what Mr. Anderson says about the way the Danish museum was besieged:

"Professor Busch visited Copenhagen and approached the officials of the Museum of Northern Antiquities with a view to borrowing two of the instruments for the Exposition. But this request was refused, nor was Professor Busch permitted to remove the lurs from the museum in order to have copies made at a workshop in Copenhagen.

"At last he obtained the consent of the museum officials to have copies made at the museum, and a skilled manufacturer of wind instruments was put to work. So jealous were the museum authorities of the old lurs that a guard was set over the workman all the time that he was laboring at his task, lest he purloin any of the originals; and so exact were his copies when he was through that they might have been easily substituted for a pair of the original instruments and no one save the workman would have been the wiser. Even the tones of the original instruments were minutely produced."

Director Busch is experimenting with the lurs in his home at Kansas City. He will employ the ancient trumpets in a Danish cantata that he is preparing for the exposition, with book that has been written by Ivar Kirkegaard, a Danish editor at Racine, Wis. Other orchestral work, too, will be given to the ancient instruments.

As a result of the endorsement given by the Music Teachers' Association of California to the proposed legislative measure compelling teachers to register with the Secretary of State and obtain certificates which must be displayed in their studios, something practical in the way of standardization and improvement seems likely to be accomplished. The Legislature, which several years ago refused to pass a drastic law regarding the examination and licensing of teachers, may be expected to act favorably in regard to the matter of registration. The former plan was opposed by prominent teachers, but the new one invites opposition only from the charlatans. The decision to require new applicants for association membership to pass examination, excepting only teachers of well-known standing, will have the good effect of keeping fake teachers out of the association itself, but it cannot be of much help in guarding the public against incompetent instructors. Some

of the noted and most highly successful teachers are outside of the State organization, and heretofore there has been nothing to prevent inadequately educated professors of all the branches of music

from becoming members. There are no few fakers living on the money they get from pupils who never heard of the Music Teachers' Association.  
THOMAS NUNAN.

## A PORTRAIT SKETCH OF STRAVINSKY

BEFORE I saw Stravinsky, says a writer in *The Music Student* (London), a friend described him to me as follows: "You might take him for a respectable and intelligent local preacher." Now, without making any reflection upon the respectability or intelligence either of Stravinsky or the devoted class of men alluded to by my friend, I must say that I found the comparison inadequate; perhaps its foundation lies no deeper than the possession on the part of the composer of a modest demeanor, the appearance of perfect sincerity, and—a suit of solemn black. He is of middle height and somewhat slightly built, has none of the external signs of a musician (on his head, for instance), and in conversation displays a frankness and fullness of expression, that, to the interviewer, at any rate, are very welcome. Next month he will attain his thirty-second year; he was married in 1906, and his hostages to fortune already amount to four. For the most part he spends his time, as so many of his famous compatriots have done, on the shores of Lake Geneva. Here, with his wife and children and a little party of local musical friends, he lives a quietly happy life, disturbed only by occasional rushes to the capital cities of Europe when the first performances of his works take place.

With Stravinsky, music is an inheritance, for his father was for long employed in St. Petersburg as a solo singer at the Court. Apparently personal inclination or parental intention did not at first lie in a musical direction, for

until the age of twenty or thereabouts, classical and legal studies occupied the growing mind. Yet from the age of nine a remarkable ability as a pianist had been recognized in and around the family circle, and the teaching of a pupil of Rubinstein had been called in to direct this.

In composition and orchestration Stravinsky is a pupil of Rimsky-Korsakoff. Only eight years ago did the composer finally cast aside other pursuits and give himself entirely to music, and the performance of his *Scherzo fantastique*, at St. Petersburg, two years later, gave him a position in the art world of Russia. Paris became a second fatherland to him from 1911, when the ballet, "Petrouchka," described as "burlesque scenes in four pictures," created a furor of admiration. His reputation as a bold innovator became established so recently as last year, with the performance of the ballet, "Le sacre du printemps." The mixed opinions this obtained in England when the boards of Drury Lane received it are still fresh in mind. Shortly the same place will witness the performance of "The Nightingale."

In five years Stravinsky's style has completely changed, and he tells me that one of his chief difficulties has lain in this circumstance. He says that he has tried to continue the work in his older style, and that where differences are found they must be taken as the result of unconscious forces which are too strong for him. My own view is that much of the work will be considered "advanced," but that parts of "The Nightingale" and "The Fisherman" will appeal to all.

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## ALFRED HERTZ, MOTORIST AND HONEYMOONER

Principal Occupations of the Metropolitan Opera Conductor This Summer — Mr. Hertz's Admiration for Things American

London Office of Musical America,  
36 Maiden Lane, Strand, W. C.,  
July 17, 1914.

**A**CHAT with Alfred Hertz, the conductor of the Metropolitan, was the privilege accorded MUSICAL AMERICA's representative in London this week. The distinguished musician was discovered at one of London's largest hotels in a honeymoon mood, as he admitted when presenting the interviewer to his charming bride, a typically bright and vivacious Viennese who spoke English without a trace of foreign accent.

The happy couple left America in May and proceeded to Frankfort, the bridegroom's home town, to be married, afterwards visiting Vienna, Berlin and London. They leave for France this week and will proceed to Bad-Nauheim to visit the elder Mr. Hertz, who is taking the cure there, whence they will go to the Tyrol for the remainder of the Summer, returning to America at the end of September.

In spite of the almost tropical heat in which London is sweltering these days, the genial conductor was bubbling over with gaiety and high spirits, and showed by an almost uninterrupted flow of facetious remarks that he was determined upon enjoying the lighter side of life while the opportunity offered. Only one thing marred the bright prospect of the couple—their disappointment at not having been able to outwit the press—and particularly the American press—by preventing the report of their marriage from leaking out. To this minute they are unable to guess the means by which the news escaped.

It required considerable perseverance to wedge in a word upon more serious subjects, such as Mr. Hertz's work next year in New York and the prospects of the Metropolitan's season. Of the latter, the conductor would say little more than that it would probably be a poor one as regards German novelties, with which he is primarily concerned. Mr. Hertz had recently been in Vienna and Berlin with Manager Gatti-Casazza, but their united search after new works and artists had had but meagre results beyond those already known to the public. Of things operative on this side Mr. Hertz was somewhat less chary of speaking, and he referred with great pleasure to the real or imaginary boom in opera during the present season in London, declaring that in many respects the opportunities provided here for opera enthusiasts were unique and that Thomas Beecham deserved a vote of thanks for his enterprise in introducing the Russian composers, such as Stravinsky, Rimsky-Korsakow, etc., musicians who really had something to say, and who, though perhaps without the mastership of Strauss, were nevertheless the most individual of modern composers.

### Admiration for America

But it was when he touched upon America that this genius of the baton began to expand, and when the all-absorbing thought of his extended "Flitter-



Mr. and Mrs. Alfred Hertz, Photographed in London for "Musical America"

woche" seemed to be given a secondary place in his thoughts. German, though he is by birth and training, it is in America that Mr. Hertz really feels "at home," and the main reason that he gives for this apparent anomaly is that nowhere else in the world are the appreciation of and love and enthusiasm for opera so thoroughly grounded among all classes.

"In New York," said Mr. Hertz, "this is especially the case, and explains to a great extent why that city possesses the finest opera in the world. Since my first acquaintance with operatic conditions in America, some twelve years ago, I have noticed with what pride New Yorkers have regarded their opera. Other cities boast of their public buildings, their economical and industrial systems, their art galleries, but when a New Yorker desires especially to impress a visitor he takes him to the opera. And any disparaging comment on this cherished institution is taken to heart and grieved over. The opera is the national property of America, and while the all-star system

has long since disappeared, there is felt a particular interest in each individual member of the company and in the whole ensemble as a body."

Mr. Hertz recalled with the liveliest satisfaction several incidents that demonstrated the esteem in which he himself is held. One year when he arrived in New York his car was held up as it left

the docks, and for no apparent reason, as there was no congestion of traffic. While Mr. Hertz was wondering about this unusual incident the policeman who had waylaid him put his head inside the car and with an air of apology began, "Excuse me for stopping you in this way, but you are Mr. Hertz, I know, and I felt I could not let you go by without gripping your hand and telling you how glad I am that you are back again." On another occasion the worthy conductor nearly had his collar-bone dislocated by an unknown admirer on Broadway who smote him on the back and shouted "Bravo, Mr. Hertz, I heard you conduct 'Götterdämmerung' the other night, and I'll be there again the next time."

This frank and unconventional and at times muscular form of expressing admiration is unknown among Europeans, and the conductor and his wife were never for a moment in doubt as to the nationality of an automobile party that they passed this Summer in Potsdam. The motorists gave the conductor a mighty scream of recognition and delight as they whirled by in their mad flight.

In vivid contrast to these occurrences is the story Mr. Hertz relates of an "Uraufführung"—a first-night performance—which he attended recently in Germany when the petty potentate of a toy kingdom was present. The audience was kept waiting for the royal arrival, and when the king finally did show up the whole assembly rose and turned with cringing admiration towards the box that he occupied. At this moment the conductor, who was also the composer of the new work, "sneaked" into his place at the desk with an abject air, as though apologizing for his presence, and began the performance without being accorded a sign of recognition.

### A Hearty Tribute

But was America really coming to the fore in things musical? essayed the interviewer.

"Most decidedly," came the reply. "America is advancing with leaps and bounds, and Mr. Freund's musical Monroe doctrine is wholly justifiable and absolutely necessary, provided always," added Mr. Hertz, with a smile, "that he regards me as an American, which I really am by sympathy and adoption."

From his wife it was learned that Mr. Hertz has become an ardent and enthusiastic motorist, so much so that there is nothing, not excepting his wife, she avers, that inspires him so much, unless it is "Der Rosenkavalier."

"Well, you see," explained the newly fledged automobilist, "I have learned to drive, and to me it is simply amazing with what ease I can get a response from the foot brake, whether I require a *crescendo* or a *diminuendo*, and to obtain these effects with an orchestra I am sometimes obliged to undergo a particularly strenuous form of gymnastic exercise. So it's mine for a chauffeur's job any time!"

FRANCIS J. TUCKFIELD.

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—Falk Photo.





Myron Bickford and his assistants were heard recently in a pleasing recital at Chautauqua, N. Y.

The Germania Singing Society of Bridgeport, Conn., is planning to visit Niagara Falls on September 5.

The Manhattan Ladies Quartet is scheduled to appear before the Country Club of Woodmont, Conn., in the near future.

The Bungalow Orchestra of Short Beach, Conn., numbers Ella Wheeler Wilcox among its personnel. Mrs. Wilcox plays the mandolin.

Berta Mills, a young singer of St. Joseph, Mo., gave a recital recently in that city under the auspices of the Federation of Women's Clubs.

The first of a series of band concerts, given under the auspices of the local manufacturers of New Britain, Conn., was held at Walnut Hill Park on July 29.

The Music Lovers' Club of Guilford, Conn., recently met in the home of Mr. and Mrs. Reuben D. H. Hill. The soloists were Edith Thrall, LeRoy Spencer and Oliver Husted.

Charles Gilbert Spross, composer-pianist, and Joseph Mathieu, tenor, were the soloists at a musicale held on July 30 at the Mathewson Hotel, Narragansett Pier, R. I.

The New York Military Band, Edwin Franko Goldman, conductor, gave its fourth and last concert of the season for the Summer session at Columbia University on August 4.

At a concert given by the Buhler Chamber Music Club on July 30 in the Casino, Stockbridge, Mass., a good-sized audience enjoyed a clarinet quintet by Brahms and Franck's Piano Quintet.

The Calhoun Male Quartet were welcomed heartily at their third appearance, on August 2, in Grace Church, Holyoke, Mass. The sacred program which they presented was voted highly enjoyable.

Philip Spooner, the tenor, sailed last week for Europe. He will tour Switzerland, Germany, France and England, and will return to the United States about September 1 to resume his recital work.

Prof. Edward F. Hands, for eighteen years organist and choir director at St. Mary's Church, Norwalk, Conn., has accepted a position as organist and choir director at St. Mary's Church, New London.

Meriden, Conn., is endeavoring to arrange to have the Boston Quartet in a public concert in one of the parks. The idea is to raise subscriptions among the people of the city so that the concert may be given free to the public.

Pupils of Mrs. Isabel Stewart-North recently gave an enjoyable piano recital in the home of their teacher at Bradford, Pa. The program included several numbers by Mrs. A. M. Virgil, director of the Virgil Piano Conservatory.

John Smallman, organist and choir-master of Christ Episcopal Church, Hyde Park, Mass., has been at Oak Bluffs, Martha's Vineyard, with the Apollo Male Quartet of Boston, which furnished the music for the annual Baptist convention held there.

B. C. Hummel, formerly of Denver, Col., has been elected by the members of the Cañon City Band to succeed Robert Tremaine as director. The latter is giving classic and popular programs of merit in the Pueblo parks, as has Mr. Hummel in Cañon City.

G. Magnus Schutz, bass soloist of Chicago, has been engaged by the Treble Clef organization of Beloit, Wis., as director of its chorus during the coming season. Mr. Schutz has appeared in va-

rious recitals in Beloit and has conducted a class in voice culture in that city.

Lester Wheeler, organist of All Saints' Church, Meriden, Conn., has resigned his position to accept the same post with the Episcopal Church in Portland. He will be succeeded at All Saints' Church by Malcolm G. Humphreys, one of Frank T. Southwick's most talented pupils.

George Warren Reardon, the New York baritone, who has been spending the Summer at Ocean Grove, N. J., where he has appeared successfully at the Auditorium in concert and also with the Criterion Male Quartet, has been engaged as soloist for the month of August at the Methodist Church in Asbury Park.

Mr. and Mrs. Arthur J. Hubbard, the Boston vocal teachers, whose activities at the Hubbard studios in Symphony Chambers have extended thus far into the Summer, left Boston recently for their country place in New Hampshire, to be gone for the remainder of the Summer.

Sergius McKinley, a recent pupil of Francis Schwinger and of Francis Hendriks, piano directors of the Scott School of Music, Pueblo, Col., and lately connected with the teaching force of the school, has severed his connection with the conservatory to establish classes in various parts of the State.

Elizabeth Morris, of Danbury, Conn., and William Edwin Brown, of New Haven, were married on July 29 in the home of the bride. Mr. Brown is well known in New Haven, having been organist for several years at Dwight Place Church. He was recently appointed supervisor of music in the public schools.

Hugo Troetschel, known to Brooklyn music lovers as an authoritative exponent of Wagner's music, was recently given a reception by Mr. and Mrs. Arthur F. Curtis. The guest of honor played excerpts from "Tannhäuser" and complemented the other soloist of the evening, Master Angelo Cappobianco, violinist.

At the Welsh Eisteddfod to be held September 1 at Bushkill Park, Easton, Pa., George B. Nevin's part-song, "Young Love He Went a-Maying," recently published by the Oliver Ditson Company, will be used in the contest for quartets of mixed voices. This composition was favorably reviewed in a recent issue of MUSICAL AMERICA.

The soloists at a recent informal musicale held in the residence of Mrs. Charles W. Herbst in Detroit, Mich., were Mr. and Mrs. Frederick Gunther, of New York. The soloists, who were the honor guests on this occasion, delighted their auditors with a program which included solos and duets by Ries, Ware, Woodman, Wagner and Hawley.

The series of concerts which the Chicago Symphony Orchestra will give in Milwaukee during the coming season has been attracting so much interest even during the dull Summer season, that the Pabst Theater, where these ten concerts will take place between October 26 and April 5, 1915, is sold out, almost to capacity, for the entire season.

Joseph N. Weber, of New York, former president of the American Federation of Musicians, was the guest of honor at an entertainment given by the Tri-City Musical Society recently at the Grand Opera House, Davenport. Mr. Weber was accompanied by President-elect Frank Carothers, of New York, and Treasurer Otto Ostendorf, of St. Louis.

Michael Taciowski, organist at St. Stanislaus's Polish Roman Catholic Church, Meriden, Conn., was tendered a farewell dinner before leaving for Yonkers, N. Y., where he has accepted a position as organist. Mr. Taciowski taught music in the parochial school of Meriden for four years. He was also leader of the Polish Harmony Singing Society.

A capacity audience enjoyed the concert recently given in the Town Hall of Bridgeport, Conn. The program was for the benefit of the Bridgeport Improvement Association and was presented by the Men's Chorus of St. John's Church of Bridgeport, assisted by Ellis Lundberg, baritone; Philip Weidenhammer, violinist, and Wallert Kamens, boy soprano.

Members of a choir from one of Montreal's French churches, under the charge of Mons. Adelard Leduc and Mme. Leduc, passed through Toronto on their way to holiday in Niagara. On the way over the lake Mons. Leduc and his wife sang several numbers and the choir gave a program in both French and English to the delight of fellow-passengers on the steamer.

Loudon Charlton announces that for Tina Lerner's fourth tour of America the Russian pianist has already been secured for a long list of engagements. Among the cities in which she will be heard in the forefront of the season are Rockford, Ill.; Bloomington, Ill.; Springfield, Ill.; Lowell, Mass.; Frederick, Md.; New York, Boston, Ottawa and St. Paul, after which she will tour the Northwest and the Pacific Coast.

Mrs. John W. Nichols, the talented New York pianist, has been re-engaged for a recital next season at Columbia University for March 19. Earlier in the season she appears in a joint recital with her husband, the tenor, at the same university. A new "Waltz-Caprice" for piano has just been written and dedicated to Mrs. Nichols by Frank E. Ward, the New York composer and organist.

The Simpson College glee clubs, of Indianola, Ia., recently gave an exceptional concert in the Cañon City (Col.) Opera House before a crowded auditorium. The thirty-six voices were led by Ellis Rhodes, voice director at the college. The soloists who sang the Sextet from "Lucia" were Ada Finney, Adele Hunsicker, William Hauptert, Henry Harris and the director. An operetta, "A Spring Idyl," composed by Everett Olive of the club, proved interesting and clever.

Charles Roy Castner, the talented young pianist of Montclair, N. J., while on a visit in Washington, N. J., was requested to give a recital in the Change-water (N. J.) M. E. Church, near there. There was a good-sized audience in the church for the recital, which took place on July 29. Mr. Castner played eleven numbers, including compositions by Schumann, Rachmaninoff, Debussy, MacDowell, Chopin and Pascal. Mr. Castner

is the organist and choir director of Grace Church, Montclair, and is studying with Wilbur Pollett Unger.

The festival of the Saco Valley Choral Union in Portland, Me., was scheduled to take place this week and preparations for the affair have been going on for a month. The following soloists were engaged to take part: Mme. Marie Sundelius, of Boston, who was so popular last year; Signor Attilio de Crescenzo, tenor robusto; J. Ellsworth Sliker, basso; Christine Schuit, contralto. The Portland Symphony Orchestra, Frank W. Stimson, conductor, was to play and also provide accompaniments. Frederick Seckerson is the new president of the festival association. Llewellyn B. Cain is the director.

With Henry W. Savage's "Everywoman" production a large pipe organ is carried with the company and played as part of every performance. An organist travels with the company. In the big special orchestra that will go with "Sari" this season one of the instruments will be a cimbalom, which resembles a piano and is played with sticks. This will be the first time this effective instrument has been carried by an orchestra in this country, and on this side of the Atlantic there are less than a dozen of them in use. With "Sari" the cimbalom will be played by E. Zervellys, an artist of European reputation. He has played in private for King Humbert of Italy, for Emperor Franz Josef of Austria and for the President of France.

#### Gov. Baldwin of Connecticut Defends Our National Anthem

NEW HAVEN, CONN., Aug. 3.—Governor Simeon E. Baldwin, in a speech made at a dinner held by the Foot Guard of New Haven, defended the "Star Spangled Banner," which was written a hundred years ago this Summer. "The 'Star Spangled Banner' was inspired by the vicissitudes of actual war, on the enemy's deck, and under the enemy's flag," remarked the speaker.

"They say it is hard to sing it well, and no doubt 'America' runs off one's lips much more easily. But 'America' is a British tune. It is 'God Save the King,' with a change of name. The words of 'America,' too, are largely local to New England, and speak particularly to men of straight English descent. The modern American is of composite stock. He wants a national anthem as wide as the nation. Here is where Key rose to the task he had set before him. The 'Star Spangled Banner' can be sung as heartily and unreservedly by the Oregonian or the naturalized Russian as by a New Englander standing by Plymouth Rock."

W. E. C.

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## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication

**Beddoe, Mabel.**—Beaumaris, Ont., Aug. 6; Lake Rasseau, Ont., Aug. 11; Newark, N. J., Oct. 14.

**Bispham, David.**—Ocean Grove, N. J., Aug. 15.

**Black, Cuyler.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.

**Brown, Albert Edmund.**—Hartford, Conn., Sept. 20; Northampton, Mass., Nov. 9.

**Cooper, Jean Vincent.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.

**Davis, Jessie.**—Prides Crossing, Mass., July 31.

**De Gogorza, Emilio.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.

**Dunlap, Marguerite.**—MacDowell Festival, Aug. 19-23, Peterborough, N. H.

**Eames, Emma.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.

**Falk, Jules.**—Symphonic Festival Concerts, Atlantic City, N. J., Aug. 23, Sept. 6 and 13.

**Ganz, Rudolph.**—Worcester, Mass., Sept. 25.

**Giordano, Salvatore.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.

**Hackett, Arthur.**—MacDowell Festival, Aug. 21, Peterborough, N. H.

**Ivins, Ann.**—Toronto Festival, Oct. 23.

**Jacobs, Max.**—Newport, R. I., Aug. 1-14; Deal, N. J., Aug. 25; Long Branch, N. J., Sept. 7.

**Kaiser, Marie.**—Western tour, Oct. 25 to Nov. 8.

**Kline, Olive.**—MacDowell Festival, Aug. 19-23, Peterborough, N. H.

**Lee, Cordelia.**—Bangor, Me., Oct. 3; Portland, Me., Oct. 7.

**Marshall, Gertrude.**—MacDowell Festival, Aug. 20, Peterborough, N. H.

**Matzenauer, Margaret.**—Houston, Tex., Oct. 27.

**Miller, Reed.**—Round Lake, N. Y., Aug. 6, 7, 8; Winona Lake, Ind., Aug. 19.

**Nichols, Mr. and Mrs. John W.**—Marshalltown, Ia., Nov. 12; Appleton, Wis., Nov. 17.

**Otis, Florence Anderson.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.

**Pagdin, Wm. H.**—Worcester Festival, Sept. 24.

**Reardon, George Warren.**—Stony Brook, L. I., July 26.

**Rogers, Francis.**—Bar Harbor, Me., Newport, R. I., Aug. 15.

**Samaroff, Olga.**—Philadelphia, Nov. 6, 7; Boston, Nov. 15.

**Schutz, Christine.**—Maine Festival, Aug. 4.

**Simmons William.**—Woodstock, N. Y., Aug. 20.

**Smith, Ethelynde.**—Chicago, Nov. 15; Pocatello, Idaho, Nov. 19.

**Stephens, Rector.**—MacDowell Festival, Aug. 23, Peterborough, N. H.

**Sundelius, Marie.**—Prides Crossing, Mass., Aug. 14.

**Thompson, Edith.**—Walpole, N. H., Aug. 25, 26.

**Thornburgh, Myrtle.**—Ocean Grove, N. J. (Elijah), Aug. 15.

**Van Der Veer, Nevada.**—Rochester, Aug. 6; Round Lake, N. Y., Aug. 7, 8; Winona Lake, Ind., Aug. 19.

**Webster, Carl.**—MacDowell Festival, Aug. 19-23, Peterborough, N. H.

**Wells, John Barnes.**—MacDowell Festival, Aug. 23, Peterborough, N. H.; Akron, O., Oct. 27.

**Werrenrath, Reinald.**—MacDowell Festival, Aug. 19-23, Peterborough, N. H.

## Florio Pupils in Benefit Concert

**ASBURY PARK, N. J., Aug. 5.**—Elfert Florio, the New York vocal teacher, presented his artist-pupils in a concert last evening at the Auditorium here for the benefit of the Spring Lake Hospital.

Those participating were Thomas Egan, the noted Irish tenor; Vincent Sullivan, tenor, formerly of the "Spring Maid" company; Mrs. Jennie Weidenham, coloratura soprano; Ella Markell, contralto, and Mrs. Hubbard, soprano, both soloists at the Asbury Park M. E. Church; Enrico Oromonte, baritone; Millie Stratton, soprano, and several others. Mildred Burns, violinist, was also heard.

The several artists acquitted themselves of their duties with distinction and were received by the audience with decided approval.

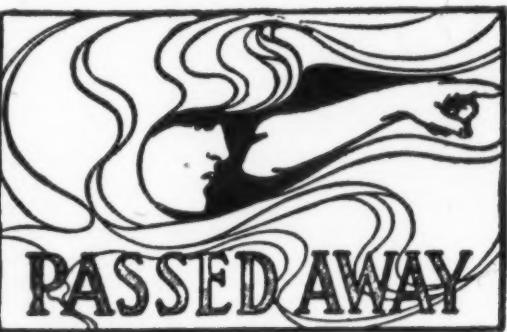
## MISS PURDY AT DARTMOUTH

Contralto, in Modern Program, Warmly Praised in College Hearing

DARTMOUTH, N. H., Aug. 3.—The second concert of a Summer series of three, which are given annually in the historic Webster Hall of Dartmouth College, brought Constance Purdy, the contralto, on July 28, in a program of modern songs.

American, French and Russian songs formed the divisions of Miss Purdy's program. Her authoritative interpretation of Russian music again called forth most favorable comment and this occasion proved to be no exception. American composers also reckon the contralto among their most interested exponents, and her program contained songs by Carpenter, Gilbert, Ward-Stephens, Rummel and Farwell. The latter's "Song of the Deathless Voice" and Mr. Stephens's "The Rose's Cup" were finely done and earned prolonged applause. Mabel Hammond presided capably at the piano.

The Moody-Manners English Opera Company opened a London season recently with Kienzl's "The Dance of Death," otherwise "Der Kuhreigen," which was given here in French as "Le Ranz des Vaches."



## Franklin W. Hooper

Franklin William Hooper, director of the Brooklyn Institute of Arts and Sciences, died Saturday at his Summer home in Walpole, N. H.

Prominent as an educator, Professor Hooper was also a progressive factor in the musical life of Brooklyn. The comprehensive series of concerts at the Institute given by leading artists and orchestras were under his immediate supervision and he was keenly interested in all matters pertaining to the art. Each Summer he conducted a series of musicales at his home in the pines of Walpole.

Franklin William Hooper was born on February 11, 1851, the son of William and Elvira (Pulsifer) Hooper and the descendant of Hoopers who had been settled on the same homestead for many generations. He was educated at Antioch College, in Ohio, and was graduated in 1871. Later he spent two years at Harvard in a post-graduate course in biology. In 1897 Harvard gave him an honorary A. M., and Middlebury and Antioch gave him LL.D. respectively in

350 APPEARANCES  
IN PIANIST'S TOUR  
WITH FRITZI SCHEFF

Louis Aschenfelder, Pianist and Accompanist, Who Found Vaudeville Audiences Highly Appreciative of His Art

Louis Aschenfelder, the talented pianist and accompanist, returned to New York recently after a highly successful tour as assisting artist to Fritz Scheff. The tour extended over 1,500 miles and included about 350 appearances in eighteen of the largest cities of the United States and Canada.

Mr. Aschenfelder speaks of his vaudeville experience as one of continued pleasure. According to him, vaudeville

1911 and 1912. At the end of his studies at Harvard, in the Spring of 1876, he married Martha Holden, of Augusta, Ga.

He became director of the Brooklyn Institute in 1889. In addition to directing personally this gigantic organization, he himself frequently lectured on geology, biology and other scientific topics. In 1890 he became a director of the Brooklyn Art Association; from 1892 to 1899 he was a member of the Brooklyn Board of Education; from 1895 to 1904 a director of the Brooklyn Public Library; since 1899 a trustee of Antioch College; from 1912 a trustee and secretary of the New York State School of Agriculture, on Long Island; since 1913 a trustee of Adelphi College, and since 1890 secretary of the board of managers of the Biological Laboratory at Cold Spring Harbor.

He is survived by Mrs. Hooper and two children, a son and a daughter.

## Elliot Marshall

MONTCLAIR, N. J., July 30.—Elliot Marshall, whose body was found on the beach at Port Monmouth yesterday and whose mysterious disappearance lasting a week and accidental death by drowning has caused such anxiety and shock to the community at large, was a highly esteemed resident of this place and well known in musical circles.

Having studied with Clifford Schmidt, concert master of the old Anton Seidl Orchestra, Mr. Marshall was a skilful violinist, taking part in many local concerts. He never accepted remuneration for any musical services, as he desired to remain an amateur, although he was more proficient on his instrument than many professionals. He was a member of the music committee of the First Congregational Church here, which was destroyed by fire not long ago, and a patron of many organizations, to which he generously contributed.

Born in Jersey City forty-four years ago, Mr. Marshall was a graduate of Yale University, and was by profession a lawyer in New York City. He was also director in the Bank of Montclair, and a trustee and the vice-president of the Montclair Art Association. He had been married just a year. W. F. U.

## Frederick Mier

BUFFALO, N. Y., Aug. 1.—Frederick Mier, known as the barber who shaved Liszt, died on July 27 at his home in this city. Mr. Mier was eighty-one years old and is survived by his wife and one son.

audiences are a delight as well as an inspiration to play to. They are discriminating to a high degree and do not hesitate to show appreciation in a most enthusiastic and sometimes even boisterous manner.

Everywhere that Mr. Aschenfelder appeared the critics praised him for his technic and interpretative ability. He will remain in New York for the rest of the Summer and coach with his former teacher, Eugene Bernstein.

## VERMONT UNIVERSITY MUSIC

Mr. and Mrs. Nichols Present Attractive Programs at Summer School

BURLINGTON, VT., Aug. 1.—The recitals at the Summer School of the University have been the subject of much comment, two by Mr. and Mrs. John W. Nichols winning especial praise. On July 21 this artist-couple gave a program, presenting Mrs. Nichols, who proved herself an accomplished artist, in compositions by MacDowell, Schumann, Olsen, Saint-Saëns and Liszt, and Mr. Nichols in songs by Handel, von Fielitz, Brahms, Strauss, Massenet, Ravel, Debussy and an American group by Frank E. Ward, Cadman, Nevin, Campbell-Tipton and Mrs. Beach.

On July 31 Mr. Nichols won his hearers' approval for his singing of three excerpts from Handel's "Acis," in which he showed his ability as an oratorio singer, modern French and German songs by Wolf, Wagner, Debussy, Bruneau and Saint-Saëns, a group of old Irish, Scotch and Welsh airs and an American set by Lynn B. Dana, Charles Seeger, Jr., E. R. Kroeger and Edwin Schneider. At this recital Mrs. Nichols displayed her pianistic art in Debussy's "Reverie" and "Jardin sous la Pluie," the Brassin transcription of Wagner's "Ride of the Valkyries" and two Liszt Etudes.

A "Venetian Suite" by an Italian composer named Francesco Paolo Neglia was recently introduced at Bad Nauheim, Germany, by the Winderstein Orchestra of Leipsic and made a very favorable impression.

Few men have had a better opportunity of close acquaintance with the greatest musicians and composers of the nineteenth century than Frederick Mier. Born in Alstaedt, Saxony, he removed to Weimar at the age of twenty. At that time Liszt was the center of a brilliant musical circle which gathered in that city. There were no barber shops in those days and Mier was employed to minister to Liszt's tonsorial needs.

Mr. Mier had a remarkable memory and the power to relate in graphic fashion anecdotes of the many celebrities he had met. He was especially attached to Liszt, whom he always found kind and considerate. Among the many great musicians whom Mier met through his association with the great composer-pianist, and to whom he also acted in the capacity of barber, were Richard Wagner, Hans Von Bülow, Hector Berlioz, Peter Cornelius, Karl Klindworth and Carl Tausig.

## Mrs. Charles Hambitzer

Mrs. Charles Hambitzer, wife of Charles Hambitzer, Jr., well known musician of New York, formerly of Milwaukee, passed away at her home in New York on July 27. Mrs. Hambitzer was a resident of Waukesha, Wis., until two years ago, when she married Mr. Hambitzer. She was formerly Hazel Douglass and was only twenty-four years old.

## Clarence B. Keach

Clarence B. Keach, a Chicago musician, who had been spending the Summer at the home of his mother, Mrs. Albert Keach, near Sheboygan, Wis., died suddenly of heart failure on July 20. Mr. Keach was an instructor of music in Chicago. He was forty-four years old.

## Samuel Brenton Whitney

Samuel Brenton Whitney, a prominent organist and widely known as a composer of sacred music, died Monday at the home of his sister, Mrs. James B. Jones, of Woodstock, Vt. Mr. Whitney had been in poor health for a year. Last Christmas he went to Woodstock and was unable to return to Boston.

## John Savage

John Savage, an actor, who was the tenor in the original quartet with Denman Thompson in "The Old Homestead," died Saturday of paralysis at the Flushing Hospital in Flushing, L. I.

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## MILLIONS SPENT IN UNNECESSARY STUDY ABROAD, SAYS MILTON ABORN

A Condition that the Century Opera Manager Hopes Will Be Improved by His New Opera School—Many Important Engagements of Singers Made by Mr. Aborn in Europe

Milton Aborn, who returned to New York, July 29, on the *Vaterland* to re-join his brother, Sargent Aborn, in the general management of the Century Opera Company, says there are thousands of American music students now in Europe who could be educated as well and at less expense in their own country.

"I don't know how much money these young singers and musicians take over there every year," said Mr. Aborn. "It may be five million or it may be ten million dollars. It is probably nearer the latter amount. There are many fine teachers in Europe, but there are enough teachers and just as good in America to give these students the training they need. In Milan alone there are hundreds of operatic aspirants, many of whom will never reach the grand opera stage, and those who do will have years of hard work and heavy expense before they will become self-supporting.

"It is true that beginners have difficulty in obtaining actual stage experience in this country because of the scarcity of small provincial opera companies here. There are many such companies in Europe which employ talented but inexperienced singers, paying them little for their services, but giving them opportunities to establish a reputation by appearance in regular public performances.

"The lack of these opportunities in America has prompted us to establish a school for young students of grand opera in connection with the Century Opera House. It is planned to have a half-dozen classes which will form complete casts of as many operas. These will be so formed that all vocal teachers in New York will be glad to co-operate with the Century Opera School, and all selections of applicants will be made by a disinterested committee. Each class will constitute a complete cast of one opera, and the members will be given a debut at the end of their term in a complete performance of that opera in which they will be supported by the Century chorus, ballet, orchestra and staff."

Mr. Aborn stated that he believed he had accomplished everything he had hoped to in his six weeks' trip to Europe, and gave the following account of his contracts and engagements for the season at the Century:

"In London I engaged a young tenor, Hardy Williamson by name, whom we have placed under a five-year contract, and although he sings a top C with ease and brilliancy, for his first season he will assume the smaller rôles. With Orville Harrold, Morgan Kingston and Gustav Bergman, in addition to Mr. Williamson, we shall have a quartet of tenors which any opera house would be proud of.

"In London I also engaged the American soprano, Florence Macbeth, for a number of guest performances, which will include 'Lucia,' 'Barber of Seville' and 'Rigoletto.' Miss Macbeth last season was principal coloratura of the Chicago Company and will make her first appearance in New York at the Century, singing both in English and Italian. Also in London Bettina Freeman scored a great personal success. She has also sung with Mr. Beecham a number of Wagnerian rôles.

man, a fine dramatic soprano, was placed under contract. Miss Freeman is an American girl who has won great success at Covent Garden, creating the prima donna rôle in 'Joan of Arc.' Although the opera was a failure Miss



Above—Snapshot of Agide Jacchia, Who Is to Be Leading Conductor at the Century Opera House Next Season. The Picture Was Taken in Milan by Milton Aborn. Below—A New York Snapshot of Milton Aborn, Manager of the Century Company

Freeman scored a great personal success. She has also sung with Mr. Beecham a number of Wagnerian rôles.

"In Berlin I secured a fine lyric soprano in the person of Muriel Gough, who has been singing for the last three years in Darmstadt and has a repertoire of twenty prima donna rôles in three languages. What I consider one of the most important engagements is that of Ezris Guti, a Hungarian prima donna whom I engaged in Buda-Pesth. Miss Guti is but twenty-three years of age, but has already sung the principal rôles in eleven operas. Her range

consists of more than three octaves.

"In Milan arrangements were made with Marcella Craft, the American prima donna, who has been abroad for the last fourteen years. Miss Craft has been termed the Duse of grand opera. She will make an extended concert tour and will sing a few special rôles at the Century through arrangement with M. H. Hanson. In Paris I placed under contract a young coloratura soprano in the person of Sylvia Nilis, who has been coached in several rôles by Mme. Emma Nevada, but who will not appear at the Century until late in the season. With the above include Lois Ewell and Helen Stanley, both of whom I have re-engaged, and I think you will find the Century very well supplied with sopranos.

"I also engaged Maude Santley, a contralto, who has sung with the Beecham and Covent Garden companies and has a large repertoire in all languages. Fräulein Augusta Lenska, another contralto, who for the last three years has been singing in Gratz, Germany, has been engaged for the heavier rôles in the Wagnerian operas, etc. Another contralto, Elizabeth Campbell, formerly a foremost Canadian church soloist, who has been studying with Jean de Reske, has been engaged and together with Kathleen Howard we shall have four contraltos for every rôle.

"Another important addition is that of Henry Weldon, the American basso profundo, who has been singing abroad for a number of years. He with Alfred Kaufman will take all the prominent bass rôles.

"An engagement that should create great interest is that of a famous Wagnerian conductor, Ernest Koch, who will come over to conduct only 'Lohengrin' and 'Tannhäuser' and immediately after return to Bayreuth. Herr Koch has been closely associated with Felix Mottl and Dr. Hans Richter and in Germany is considered one of the strongest Wagnerian conductors. He is also under contract to come to the Century for the season of 1915-1916 when the 'Ring' will be given in addition to the 'Meistersinger.'

"In Vienna I concluded arrangements for the production of all future Wolf-Ferrari operas as well as for 'Amore Medico' and 'The Inquisitive Women,' and renewed contracts for the 'Jewels of the Madonna' and the 'Secret of Suzanne.' In Venice I arranged for a new model of the Venetian scene for the 'Tales of Hoffmann.' We are considering a London engagement at Covent Garden after the run at the Century, but there are a number of details to take up before any definite decision will be made. The Drury Lane season with the Russian Opera and Ballet has been most successful and while Covent Garden has been running at the same time, both houses seemed to be doing well. The Russian operas are wonderful, but I think the Metropolitan gives the greatest productions in the world."

As already announced, Agide Jacchia is to be the principal conductor of the Century Opera next season.

New Century Tenor, Once a Stone Mason, Arrives in New York

Hardy Williamson, the English tenor, recently engaged by Milton Aborn for the Century Opera Company, arrived in New York on Tuesday morning, August 4. Mr. Williamson was for many years a miner in Wales. Later he became a stone-mason and it was while at this trade that he was discovered by Daniel Mayer, the London impresario, who was also responsible for bringing to notice the Welsh tenor, Morgan Kingston. Mr. Williamson will make his debut early in the Fall in one of the chief tenor rôles at the Century.

## SERATO POSSESSOR OF FINE TYPE OF GUARNERIUS VIOLIN



Arrigo Serato, the Italian Violinist, and His Guarnerius Violin

Arrigo Serato, the noted Italian violinist, who is scheduled to come to America for his first tour next season, takes great pride in one of his violins, which he uses at practically all of his public appearances, a very fine example of those made by Josef Guarnerius.

## MacDowell as a Song Composer

To the Editor of MUSICAL AMERICA:

Whatever Francis Rogers has to say about songs and singing is always worthy of attention, and I read with interest his remarks on American songs, quoted in your latest issue. It is a pity that he did not amplify his criticism of MacDowell's songs, which he says "lack directness of appeal." That phrase is susceptible of more meanings than one. Singers in particular often use it to imply obviousness of appeal. If that was Mr. Rogers' meaning, well and good, for MacDowell's songs have, nearly all of them, an intimate, finely-felt quality that is certainly not obvious, and in point of fact escapes many singers who are unwilling to go below the surface and seek out their manifold beauties. But that they repay such effort, few who have made it will deny. "The Robin Sings in the Apple Tree" and "The Swan Bends Low to the Lily," to select but two at random, are not obvious, but is there any doubt of the "directness of the appeal" they make when sung by one who has fully mastered them? Yours very truly,

L. M. I.

New York, July 26, 1914.

Hermine Fink d'Albert, the third wife of Eugen d'Albert, with whom he toured this country, is now teaching singing in Berlin.

Teresa Carreño is spending the Summer resting at Oberstdorf in the Bavarian Highlands.

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